TOM & JERRY --THE MOVIE

(Complete revised second draft screenplay)

Written by

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FADE IN:

INT. HOUSE - DAY

Outside it may be day, but here in the house where we are, it is dark and the mood mysterious. We're moving down a very dark corridor. (MUSIC: MYSTERIOSO) We glide slowly around several twists and turns in the hallway.

CUT TO:

A DARK ENTRANCEWAY

draped on both sides. Suddenly there's movement. A shadowy figure flits across from behind one drape to behind the other. It is TOM.

CUT TO:

ANOTHER PART OF THE HOUSE (CAMERA POV)

Still dark and mysterious. We move through a library-like room and out its door. We turn into a darkened living room.

CUT TO:

ANOTHER ROOM

From out of the shadows of a corner comes the dark outline of Tom zipping across the room and disappearing behind an open door.

CUT TO:

LIVING ROOM (CAMERA POV)

Camera moves slowly about the darkened room, behind a sofa, around an end table toward a baseboard, panning along the baseboard to JERRY'S mousehole! It has a door on it. We MOVE IN close to it and come to a dead stop.

CUT TO:

TOM

peeking out from behind the door. He looks through the doorway for an instant and then flashes through it and disappears o.s.

CUT TO:

INT. THE NEXT ROOM (PAN)

This is the living room. We PAN across it from the doorway through which Tom came. It is a standard living room with a rug. We come to a stop on the small couch we saw before. It has a fringed skirt. The fringe parts and Tom's face appears sticking out through it, grinning devilishly. His arm comes out from under the fringe. In his hand is a large red crayon. We MOVE with his hand as the arm stretches way way out, stopping beyond the edge of the rug at the floorboards just outside of Jerry's mousehole door. With a preparation and flourish almost as elaborate as Art Carney's Ed Norton, Tom draws a red "X" on the floor. Then, zip, his hand withdraws back under the fringed skirt of the chair along with the rest of him.

CUT TO:

ANOTHER PART OF THE ROOM

Tom skids into scene. He whips out a handkerchief and blindfolds himself with it. Now he tosses a kid's marble up and down in his hand once or twice, getting the feel of it. A pause and then Tom tosses the marble backwards over his shoulder.

ON FRUITBOWL

In the center of a table is an empty fruit bowl tilted at a 45 degree angle because it is propped up on one side by two apples stacked on top of each other. Thus, one edge of the bowl is even with the table top. The marble comes bouncing onto the table and rolls swiftly into the fruit bowl and is propelled up and o.s. by the curve of the bowl.

PAN WITH THE MARBLE

arcing through the air and landing in a funnel. The funnel is attached to a hat and coat rack. The bottom of the funnel is connected to a clear plastic hose. The marble circles the perimeter of the funnel and drops into the hose. The hose is coiled around the rack. We PAN DOWN, following the path of the marble. (SFX: ROLLING MARBLE) At floor level the end of the hose curves upward, propped up by a stack of books. The marble sails up and out of the end of the hose.

CUT TO:

TEETER-TOTTER

This is a small toy with a cup-like container on its high end. On its low end is a white pillow feather. The marble sails in and lands in the cup causing it to tilt down. (SFX: PLUNK!) This sends the feather on the other end flying gently into the air.

CLOSER

on the feather as it sails up and up and then starts down. A wisp of air catches it and it drifts sideways as it descends.

ANGLE ON DOMINOES

They are standing on end. Now the feather comes floating down into scene, drifting gently from side to side. It hits the lead domino and tilts it over...and it hits another domino...and this hits another and another and another. (SFX)

WIDER ANGLE

Tom reacts with glee as he watches a long, twisting line of dominoes falling one after the other.

DOMINO SEQUENCE

--Series of shots of extremely elaborate and complex domino setups, twisting, turning, going around corners, splitting into two separate streams and then coming together again, etc. A real Rube Goldberg scheme.

QUICK INTERCUTS OF TOM

At various different positions in the domino sequence. He reacts with excitement and glee. It must have taken him WEEKS for this moment! --The sequence picks up speed as the dominoes topple in perfect precision and in more bizarre ways.

[NOTE: IN THE STORYBOARD, JERRY WILL COME OUT OF HIS HOLE EARLIER, BECOME INVOLVED WITH THE DOMINOES, SCAMPERING ON TOP OF THEM, ETC. HE WILL SEE THE ANVIL OUTSIDE HIS MOUSEHOLE DOOR AND PULL TOM'S TAIL UNDER IT JUST AS IT CRASHES. AND THE SEQUENCE ENDS AS FOLLOWS:

CUT TO:

ANGLE ON ANVIL

Dropping. Fast.

ANGLE ON JERRY

Looking up, reacting, then zipping off and zipping back almost instantly with Tom's tail which he drops directly on top of the "X" and continues off into his doorway. The shadow of the dropping anvil grows large around Tom's tail.

ANGLE ON TOM

watching the anvil fall, smiling. CRASH!!!! Tom yelps.

TOM
(screaming)
YEOWWWWWWWW!!!!!!!

In continuous action the anvil smashes through the floor, taking Tom with it, dragging the room rug and everything on it through the hole after him! (SFX: TREMENDOUS CRASHES) Sofa, end- tables, chairs, lamps, plaster, et. al. The whole room! A cloud of debris fills the screen.

AND WE CUT TO:

<u>OPENING TITLES</u>

THE TITLE SONG plays over the credits.

TITLE SONG is an upbeat tune with lyrics saying that Tom and Jerry go together like ham and eggs, berries and cream, etc. A world without the two of them together is unthinkable.

<u>TITLES AND SONG ENDS</u>

FADE IN:

EXT. THE STREET OUTSIDE TOM AND JERRY'S HOUSE - DAY

A large Moving Van is parked outside the pleasant suburban house. Various pieces of furniture and cartons are stacked, ready to be loaded. Behind the van is a jam-packed station wagon.

EXT. - SIGN ON LAWN OUTSIDE THE HOUSE - DAY

Close on a "For Sale" sign over which has been nailed a second sign reading "SOLD."

WOMAN'S VOICE (VO)
All the furniture's not out yet.

CUT TO:

INT. ROOM IN HOUSE

Completely stripped bare of furniture. We see the legs of the lady of the house.

WOMAN (V.O.) (CONT'D)
Where's the love seat?

CUT TO:

INT. ANOTHER ROOM

Two pairs of moving men's legs at the ends of a love seat. It is lifted and moved o.s. revealing Tom asleep behind it.

MOVING MAN (O.S.)
We got it.

WOMAN'S VOICE (VO)
Please hurry. It's a long drive to our new house.
(calling)
Tom! Thomas!

CUT TO:

Tom wakes, sits up. His head whirls toward the voice.

WOMAN'S VOICE (V.O.)
Hurry up, Tom. We're leaving.

He blinks in realization.

CUT TO:

ANGLE ON TOM

zipping to his food dish which has his name on it. Next to it is a personal pillow embroidered with his name. He snatches them both up and zips off.

CUT TO:

EXT. THE HOUSE - DAY

Tom comes running out of the house and leaps into the back of the parked station wagon.

ANGLE ON TOM

inside the car, making himself comfortable among the cartons, suitcases, etc. He fluffs up his pillow and stretches out. (MUSIC CUE) Tom reacts to it and suddenly Tom sits up and looks o.s., peeved.

ANGLE ON JERRY

outside, running toward the car carrying a tiny satchel and a blanket.

ON TOM

He frowns. No way is the mouse coming along! From among the stuff packed around him in the back of the station wagon, Tom grabs a pool cue.

ANGLE ON THE LOWERED TAIL GATE

Jerry's satchel and blanket land on it, followed by Jerry, hopping in.

CLOSER ON JERRY

making himself comfortable. He's bending over laying the blanket down. He doesn't see the tip of the pool cue enter the scene from behind him and go between his legs...and he is lifted up O.S.

CUT TO:

TOM AND JERRY

eye to eye. Tom's finger touches the tip of the cue and bends it back --to shoot Jerry off. Jerry grabs Tom's whiskers just as the instant Tom releases the cue and flips him off...and Tom's muzzle s t r e t c h e s ...and he goes flying o.s. (SFX: CRASH!!!) CAMERA SHAKES.

CUT TO:

ANGLE ON TOM, CLOSE

He's flat out on the ground. His chin wobbles and then raises. It's Jerry holding it up and looking around to see where he is. He turns and sees himself face to face with Tom! He zips off...and Tom's chin flops back down. (SFX: FLOP!) This wakes him up --angry! He's up and he chases o.s.

CUT TO:

EXT. THE HOUSE

Jerry skids by the front door then zips back inside the house. Tom races in, skids by the front door, then zips inside.

INT. THE HOUSE - DAY

Jerry zooms into his mousehole and slams the door behind him. (SFX) Tom skids to a stop outside the mousehole and he stares at it.

CUT TO:

INT. JERRY'S HOME - DAY

Jerry leans back against the door and mops his brow and breathes heavily. But he's safe!

JERRY
(heavy breathing of relief)
Whew...

Suddenly we HEAR a pounding. BANG! BANG! POUND! WHAM! and at each one, Jerry's entire room shakes! He blinks, surprised.

CUT TO:

EXT. MOUSEHOLE - DAY

There is Tom hammering nails into boards across the mouse hole. They criss-cross in every direction. Jerry is boarded up inside. When he finishes, Tom tosses away the hammer, dusts off his hands, and exits the frame with a grin of triumph.

CUT TO:

EXT. THE HOUSE - DAY

On the front door. It opens from the inside, and a very confident and satisfied Tom steps out, kicking the door closed behind him with a flourish. He turns toward the street...and stops dead in his tracks, stunned.

ANGLE ON THE STREET - TOM'S POV

Where once we saw the Moving Van and the station wagon parked, now there is nothing. The street is empty. They have gone.

ANGLE ON TOM

Blinking. Then quickly recovering. Looks off down the street.

L.S. ON STREET - TOM'S POV

At the end of the block his station wagon rounds the corner and disappears.

ON TOM

Reacting with alarm! His legs churn and he zooms off after the wagon.

L.S. ON STREET

Tom races toward the end of the block and rounds the corner!

ANGLE ON THE CORNER

As Tom comes racing around it toward us...big into scene! He continues o.s. turning around another corner.

ANGLE ON ANOTHER CORNER

as Tom comes around it racing furiously and then...SCREECH! (SFX: BRAKE SCREECH) He brakes to a panic stop and finds himself nose to nose with a big, powerful, unpleasant-looking dog!

UNPLEASANT DOG
(deep-throated menacing growls)

A pregnant pause...and Tom grabs the dog's two ears, one in each hand and ties them into a bow over the dog's eyes! --And Tom zips back o.s. toward the house.

CUT TO:

TOM - (MOVING SHOT --RACING IS MORE LIKE IT!)

We PAN WITH TOM as he runs like hell! He reaches the house and leaps into it through the doggy door.

CLOSER

on the doggy door as it opens and Tom sticks his head out, wary, to see if he's been followed. He does a huge fright take when he hears O.S. furious barking coming toward him, and he ducks back inside.

CUT TO:

THE UNPLEASANT DOG

racing like mad, in a rage.

UNPLEASANT DOG
(loud growls and barks)

CUT TO:

INT. HOUSE - DAY

On Tom. His back is against a large safe and he's pushing it hard across the front hallway and right up against the little doggy door cut in the back door. We HEAR the sound of the approaching dog getting louder and louder.

CUT TO:

UNPLEASANT DOG

screeching around the corner of the house and digging like mad toward the doggy door.

CUT TO:

INT. HOUSE

Tom steps back and waits. The approaching dog sounds end abruptly in mid-barks --KLONNNGGGG! (SFX: OF O.S. DOG HITTING THE SAFE!) CAMERA SHAKES as does the safe. Beat. The door of the safe falls partly off and hangs, swinging on one hinge. (NOTE: WE POSSIBLY MIGHT SEE AN IMPRESSION OF THE UNPLEASANT DOG PROTRUDING IN THE BACK OF THE SAFE. OR: INSTEAD OF THE DOOR OF THE SAFE SWINGING OPEN, WE MIGHT SEE THE IMPRESSION OF THE UNPLEASANT DOG APPEAR ON THE DOOR.)

DISSOLVE TO:

INT. - EMPTY KITCHEN - EVENING

It is dim. There is no electricity in the house --as Tom finds out when he opens the refrigerator and no light comes on. He is puzzled. He opens and closes the door several times and scratches his head.

ANGLE ON KITCHEN SINK

Tom holds a glass under the spigot and turns the faucet. A loud FSSSSST! (SFX) comes from the faucet... Only one drop of water comes out and lingers at the end of the faucet before dropping with a PLINK. (SFX) Tom is puzzled. He looks around, spies something.

ANGLE ON DUSTY COUCH PILLOW

Tom picks up a discarded sofa pillow from the floor and fluffs it the way he did his own. The stuffing comes out of it and dust puffs in a cloud almost obliterating him.

TOM
(coughs and hacks from the dust)

ANGLE ON TOM

putting the pillow on the floor and stretching out and gently laying his head on the pillow. SPROING!!! A spring shoots up from the old pillow snapping Tom's head back and it vibrates.

DISSOLVE TO:

INT. - THE HOUSE - EARLY MORNING

Early morning light slants through the window. We PAN the empty room, by the boarded up mousehole in b.g., to Tom, exactly where we left him, sleeping peacefully, breathing quietly and happily, his head on a corner of the discarded sofa pillow. The spring is behind his head.

TOM
(peaceful breathing)

We PAN OFF HIM to the wall. Pause. Suddenly a HUGE CRASH! and an enormous wrecking ball swings into the scene BIG!

CUT TO:

ANGLE ON TOM

as the ball swings through, just missing him by an inch!

ANGLE ON OTHER SIDE OF KITCHEN

as the wrecking ball continues its arc and smashes through the other wall. (SFX: HUGE CRASH)

ANGLE ON TOM

instantly awake, sitting up rigid, eyes open twice their size, frightened and startled out of his wits. He looks off toward the hole in the wall.

ANGLE ON HOLE IN HOUSE

from inside. There's a big ragged hole in the house and we and Tom can see through to the outside. There's movement and noise out there, SOUND OF CONSTRUCTION MACHINERY.

CUT TO:

EXT. THE LAND AROUND THE HOUSE - TOM'S POV - DAY

There's the wrecking machine, the ball moving on an upward arc. Nearby there are, earth movers, etc. (SFX: LOUD CONSTRUCTION AND DEMOLITION MACHINERY SOUNDS)

CUT TO:

ANGLE ON THE WRECKING BALL

now at its peak, and it starts back down.

ANOTHER ANGLE - INT.

Tom is at the huge hole on the other side of the room and peers out. --Instantly the wrecking ball comes zooming back crashing another hole right where Tom was, as he flattens himself to avoid it in the nick. (SFX: CRASH!!!!) The scene is filled with dust and debris!

CUT TO:

INT. JERRY'S MOUSEHOLE HOME - DAY

The whole place shakes as if in an earthquake. Plaster falls, just misssing Jerry. He zips to his door, opens it and comes face to face with the boards Tom has nailed over the doorway!

CLOSER

CAMERA SHAKES again from more O.S. demolition. Jerry pounds on the boards. They don't give.

CUT TO:

ANGLE ON THE FRONT DOOR

as Tom runs out and stops, breathing hard. He mops his brow and sighs with relief over his narrow escape.

TOM
(Whew!)

He looks back, shakes his head and starts off down the street. We TRUCK WITH him. He suddenly freezes in realization that Jerry is still inside! He shrugs.

WIDER ANGLE

He starts off down the street again, whistling.

TOM
(whistles a happy tune...and then his mouth dries up and all that comes out is air.)

He slows down...and we know --and he knows-- he's got to go back! He turns and zips off.

CUT TO:

INT. THE HOUSE - DAY

Outside of Jerry's mousehole. Tom tears away the boards, and snatches up Jerry.

ANOTHER ANGLE

They eye each other for a split second and then WHAMMMM!!! The wrecking ball swings in and carries them up and off!

CUT TO:

EXT. THE HOUSE - DAY

PANNING with the wrecking ball with Tom and Jerry flattened on it. When it reaches its apogee and pauses, it is next to a treetop. Tom reaches out and grabs a branch. He hangs on with one hand, Jerry in the other. He sways precariously as the ball swings away from them. They look back toward the house.

ANGLE ON THE HOUSE - THEIR POV

The wrecking ball swings back down for the final blow. It hits the house and the whole thing collapses in dust and debris. (SFX) Dust fills the scene as we

DISSOLVE TO:

WIDE ANGLE ON THE DESTROYED HOUSE

PAN along the rubble to Tom and Jerry. They stand looking at what used to be their home. Wisps of dust and plaster rise from the rubble. This is a sad moment.

ANOTHER ANGLE

Closer on the guys. Tom looks at Jerry. Jerry looks at Tom. They both look off at the house. Then Tom turns and walks o.s.

CU, JERRY

still looking o.s. at the house. He wipes a tear from the corner of his eye then turns toward Tom. He's surprised not to see him alongside. "Where is that guy?" Then he spots him o.s.

L.S.

Jerry follows after Tom, both in silhouette, walking sadly away from the scene.

DISSOLVE TO:

EXT. - CITY INTERSECTION - EVENING

Long shot of a deserted corner in the slums, the entrance to the city. Graffiti is sprayed on the walls, fences and garbage cans. One street leads away toward brighter lights, the other leads to a more honky-tonk, dismal distance. Tom, with Jerry trailing behind, enters the scene, walking slowly. They reach the corner and Tom stops.

CLOSER

Tom turns to Jerry and makes a curt indication with his thumb, pointing off toward the road leading nowhere. "Beat it." This is the parting of the ways.

ON JERRY

Indicates "Who me? --Go there?"

ON TOM

Nods, points: "Yes! You that way. Me, this way." He turns abruptly and starts off down the road toward the brighter lights.

ANOTHER ANGLE

as Tom heads down the sidewalk. We HEAR the patter of teeny-tiny footsteps (Jerry's) behind him. (EITHER SFX OR PERHAPS DONE MUSICALLY.) After a moment, Tom hears them too. He stops. The footsteps stop a moment later. Tom frowns. He turns swiftly around and sees no one, but we see Jerry directly behind him. He turns back again and Jerry does the same. Tom starts walking again and Jerry follows. Suddenly Tom bends over and looks between his legs and there is Jerry.

CLOSER

They are eye to eye, Tom looking through his legs. Jerry turns and his feet spin...when an inverted clay flower pot WHOMPS down over him!

WIDER ANGLE

Tom is holding the pot which traps Jerry. Jerry's head pops out of the circular opening in the bottom of the pot. But only for a moment. Tom PLOPS a cork into the hole and seals it up!

ANOTHER ANGLE

Tom is very pleased with himself...when he suddenly HEARS a hollow O.S. VOICE.

MUGGSY (O.S.)
Well, well, well! Look at the big brave pussycat!

Tom does a take, whirls around and looks for the source of the voice.

ANGLE ON THE STREET - TOM'S POV

Nobody's there. Just a beaten-up city mailbox covered with spray painted graffiti and chalk standing under a street light. Nearby is a broken packing case and various pieces of city trash behind in the gutter.

ANGLE ON TOM

puzzled. Scratches head.

FRANKIE (O.S.)
Yeah! --Pickin' on a poor little teensy-weensy mousie!

Another voice! Tom is startled and whirls around again and looks swiftly every which way but can't see anyone.

CLOSE ANGLE ON THE POT

Jerry's head pops out of the circular hole in the bottom of the pot. His head appears between Tom's fingers.

MUGGSY (O.S.)
He'll feel guilty for this for the rest of his days.

ANGLE ON MAILBOX - JERRY'S POV

Pause. The front of the mailbox door drops open. Two paws reach out and grab the top of the mailbox opening. Now, swinging out, feet first and landing onto the packing box is a dog. --Not just <u>any</u> dog! He stands, one hand leaning against the mailbox post, the other on his hip. He surveys our guys for a pause and the moment you see him we recognize Star Quality.

His name is MUGGSY, and he's a scrappy-looking, feisty, charming street-wise Danny Davito of a dog. He's got a running tag-line we'll get to recognize: "Well, well, well."

MUGGSY
Well, well, well! --First time out in the cold, right?

ANGLE ON TOM AND JERRY

They look at each other then off at Muggsy and they nod.

ANGLE ON MUGGSY

MUGGSY
--And instead of bein' pals, you're fightin' like a cat and a mouse.

And now we --and Tom and Jerry-- HEAR A VOICE... But we don't know where it comes from.

FRANKIE
Dey <u>are</u> a cat anna mouse, Muggsy.

ANGLE ON TOM AND JERRY

Where the heck did <u>that</u> voice come from? They can only see Muggsy. They look at each other, very puzzled.

ANGLE ON MUGGSY

MUGGSY
True, Frankie. But they gotta learn to be pals, or they ain't gonna make it out here. True, too?

A speck jumps off Muggsy and lands on his nose.

CUT TO:

BIG CU ON MUGGSY'S NOSE

revealing the speck to be a flea! He nods.

FRANKIE
All too true, too.

He's a perfectly engaging fellow, who, though very tiny, is just as tough and street-wise as Muggsy. He considers himself Muggys's equal, and Muggsy agrees. There are no two finer buddies in the world than Muggsy and FRANKIE DA FLEA.

We WIDEN the shot to include Tom and Jerry. Jerry scrambles to a stop on Tom's shoulder where he can now see Frankie. He gestures with style.

FRANKIE
Frankie Da Flea is the name. --I'm of French extraction.

ANOTHER ANGLE

including Muggsy.

MUGGSY
That just means before he met me he lived on a poodle.

ANOTHER ANGLE

Muggsy turns to Tom and Jerry.

MUGGSY
The name's Muggsy. Been on the streets two years now. My owners left me behind when they moved.

TOM
Same with me.

JERRY
Me too.

CU, TOM

A huge startled take which sends Jerry tumbling off him o.s.

CU, JERRY

landing on his fanny where he too does a huge startled take. Tom's head shoves into frame and the two are nose to nose.

BOTH
You talked!

This surprises them even more and they jerk backwards.

ON TOM

Now beligerant.

TOM
Sure I talk! Whadda you think, I'm a dummy?

ON JERRY

pointing to Tom, smiling.

JERRY
You said it, I didn't.

TWO-SHOT

Tom angry.

TOM
Why you little pipsqueak! I oughta--

He's got both hands ready to grab Jerry when he freezes.

TOM
--Hey! How come you never spoke to me before?

JERRY
(beat)
There was nothing I wanted to say that I thought you'd understand.

He turns his back and folds his arms. Tom burns.

JERRY (CONT'D)
--And there still isn't.

WIDER ANGLE

Now Tom explodes and swiftly snatches a plank off the packing case and has it over his head ready to smash down on Jerry.

TOM
That does it! You little--

Muggsy's arm shoots in and grabs Tom's wrist stopping him cold.

MUGGSY
(meaning "No no no.", repremandingly)
Uh-uh-uh..!

He delicately but firmly removes the plank from Tom's hand.

MUGGSY
I told you before. You guys gotta learn to be friends.

FRANKIE
Ab-sotive-a-lutely!

Muggsy holds his finger up close to Tom and Jerry so they can get a good look at him.

ANGLE ON FRANKIE

FRANKIE
Muggsy and me's been through thick and thin...

MUGGSY
And thin and thinner. Life's no fairy tale, guys.

FRANKIE
You gotta fight to survive. It's a dog eat dog world.

Muggsy moves Frankie closer to him and reprimands him gently.

MUGGSY
That's not my favorite expression, Frankie.

FRANKIE
Ooo! Sorry.

He turns toward Tom and Jerry.

FRANKIE
He sure is right, fellas.
Listen...

Now he hops onto the open mailbox lid which acts as a stage.

SLIGHTLY WIDER ANGLE

Muggsy leans in and they start singing in barbershop harmony, a cappella.

MUGGSY & FRANKIE
(singing)
"The only way to make it
Is to make it with a friend.
So take his hand and shake it
And be buddies to the end!
(close harmony)
Hmmmmmmm....."

FRIENDSHIP SONG SEQUENCE:

Frankie grabs one of Muggsy's fingers, which are enormous, and they "shake." The above four lines are the verse to a FRIENDSHIP SONG sung by Muggsy and Frankie. It says that the world is a tough old place. There ain't no Blue Fairies or Magic Godmothers to make everything turn out like you dream it. There's only a buddy... a pal... to help you stick it out. Everyone needs someone ...even if it's you!

While they sing Frankie hops from the stage of the mailbox lid to Muggsy's nose, to Tom's whiskers, and back to the stage, moving all the time, naturally, like a flea.

(SONG ENDS)

ON MUGGSY

looking at Tom and Jerry with hopeful anticipation.

MUGGSY
Well?

ANGLE ON TOM AND JERRY

After a beat, Jerry puts out his hand to Tom. Pause.

TOM
A cat and a mouse? Friends?

Tom turns his back and folds his arms.

TOM
That's disgusting! --No way!

Jerry looks at Muggsy and Frankie, shrugs apologetically, then speaks defiantly.

JERRY
That goes double for me!

And he turns his back on Tom.

ANGLE ON MUGGSY

looking at Tom and Jerry, disapproving.

MUGGSY
Well, well, well!

CLOSE ON FRANKIE

same disapproving attitude.

FRANKIE
Can't say we didn't warn you.

Frankie hops onto Muggsy's head.

WIDER ANGLE

Muggsy reverses his entrance, grabbing the top of the mailbox and pulling himself inside, rear end first. The front of the mailbox slams shut. (SFX: CLANG.)

ANOTHER ANGLE

Tom snatches Jerry and stuffs him into the hole in the bottom of the inverted flower pot... and then, just as Jerry is about to pop up through the opening as before, Tom plops a cork into the opening! (SFX) Jerry is really trapped! Tom goes o.s. We HOLD. And after a beat, the pot moves! It's just a couple of inches, scraping along the road, but it moves!

DISSOLVE TO:

EXT. CITY STREETS - NIGHT - SEVERAL SHOTS

(MUSIC: OMINOUS BLUES) Dim street lights cast scary shadows. We HEAR a long WAILING HOWL that ECHOES. Perhaps in b.g. we also HEAR skittering feet and MURMURED HISSES and shadows that momentarily flit in the darkness.

ANGLE ON TOM

walking warily along these mean streets. His eyes dart right and left. He's scared! He passes an opening in a slatted fence, glances through and stops dead.

CUT TO:

EXT. ALLEY - NIGHT (TOM'S POV)

Two ELEGANT CATS with expensive sparkling collars are walking along a dark alley lined with garbage cans. They each hold garbage can lids like trays with one hand. With their other hands they pick and choose from the bill of fare in each garbage can they pass. They select items like: open sardine cans, watermelon rinds, a half a banana, orange peel, etc. Their names are ELLIOT and AMANDA and they talk as they make their selections ever so delicately...

ELLIOT
Look, Amanda... chunky tuna!

AMANDA
Oooo, Elliot! Dee-licious.

CLOSER

She bats her eyes at him and continues making selections.

AMANDA
And here's a bit of ...something ....green. Yum!

ANGLE ON TOM

looking at them through the opening in the fence. His tongue slurps across his lips.

TOM
Slurrrp!

Then he HEARS the SOUND OF THE MOVING FLOWER POT as it scrapes slowly across the ground a few inches at a time. He whirls and looks back off.

ANGLE ON JERRY'S INVERTED FLOWER POT

It has the cork in the hole in the bottom. It lurches forward a couple of times, moving in Tom's direction.

ANGLE ON TOM

He's got to do something with this little guy! He spots a two-by-four piece of lumber and puts it directly in the path of the moving flower pot.

CLOSER

on the pot as it hits the lumber and starts moving down along its path instead of going straight ahead.

CUT TO:

EXT. ALLEY - NIGHT

On Amanda and Elliot holding their "trays."

CUT TO:

ALLEY WALL

Menacing shadows move into scene and up the wall.

CUT TO:

AMANDA AND ELLIOT

dining.

ELLIOT
Isn't slumming fun?

At that moment two shadows enter the frame and fall over them. Very mysterioso.

AMANDA
Oh, y--

Now the shadows cover them and they react. They turn and look up and recoil with fear and terror...! (MUSIC: DRAMATIC EVIL STING!) Suddenly two black-gloved hands flash in, grasp each cat by the neck and lift them off the ground for a beat.

AMANDA/ELLIOT
Urk...!

Then they are both yanked o.s.

CUT TO:

ANGLE ON TOM

watching Jerry's flower pot move down along the piece of lumber, away from him. He grins. He turns and goes back to the opening in the fence...and he does a big take!

ANGLE ON EMPTY ALLEY (TOM'S POV)

Not a trace of Amanda and Elliot. They have vanished.

CUT TO:

EXT. CITY STREET - NIGHT

Ominous. A large black van --very distinctive and evil-looking is at a curb. SOUND of low rumbling villainous motor starting up.

CUT TO:

ANGLE ON STRAYCATCHERS

In the front seat. They are LUMMOX and ABNER, known and feared by every animal of the night as THE STRAYCATCHERS! Their faces are covered with fearful-looking ski masks! CAMERA moves back enough to reveal a terrified Elliot and Amanda in the back behind a caged partition.

ABNER
(cackles)
Heh-heh-heh. The Straycatchers strike again!

LUMMOX
Yeah. Two more for the Doc.

The van zooms off into the night. (SFX: EVIL RUMBLING CAR MOTOR ZOOMING AWAY.)

CUT TO:

EXT. THE EMPTY LOT - NIGHT

Tom stands next to Amanda and Eliot's trays eyeing the food hungrily. He holds up the can of tuna, holding it by its opened lid.

TOM
Mmmmm...Chunky tuna!

CLOSER

He delicately sticks a finger into the can and wipes the inside taking out some of the tuna on the end of his finger. He prepares to lick it off. Suddenly, WHANGGGGGG! (SFX) Tom's head is sandwiched between crashing garbage-can lids!

WIDER ANGLE

revealing the TOUGHEST ALLEY-CAT in the world holding the lids, one on each side of his head! He retracts the lids and Tom's head vibrates. (SFX: ECHOING CYMBAL VIBRATION) The ALLEYCAT LEADER grins with fangs.

ALLEYCAT LEADER
Dis is <u>our</u> turf, Tootsie!

CUT TO:

(SONG AND DANCE SEQUENCE: "ALLEYCAT GANG THEME SONG"

WIDE ANGLE ON GANG OF ALLEYCATS

They are right out of "West Side Story," the meanest, toughest gang ever, and they approach CAMERA doing the best Jerome Robbins finger-snapping choreography ever. --but updated to today's DIRTY DANCING and LOW DOWN ROCK. The LYRICS define who these tough outcasts are, how they live, and why they love their life.

SEVERAL SHOTS

of the gang bopping around Tom, all in tempo, all choreographed meanness. All a humiliation of Tom.

--One pinches his cheeks.
--Another snaps his tail.
--Another drums on his head with sticks.
--Another plays on his whiskers like a bass fiddle. Etc.

They turn him into a fool and manhandle him like taffy.

(This is a storyboard sequence set to the MUSIC.)

DURING THE NUMBER WE INTERCUT A COUPLE OF SHOTS

of Jerry's flower pot, as he struggles to move it from the inside, still moving along the two-by-four... until he finally clears it.

ON TOM

He's no fool, our Tom. He sees what he has to do to get along with these rotten cats and he pretends to get in the swing of their rockin' number. He does the same moves as the lead dancer --but of course he's faking it so it comes out funny, like Danny Kaye trying to be a ballet dancer. He might even do some of the things to the ALLEYCAT LEADER that were done to him, like playing on his whiskers or drumming on his head... During which the rest of the gang, caught up in the rhythm, clap and and snap their fingers...

Tom eyes the opening in the fence and starts dancing backwards towards it. When he's close enough he suddenly DIVES O.S. through the opening. --And the DANCE NUMBER ENDS and we're into CHASE.

CUT TO:

EXT. THE FENCE - NIGHT

as Tom skids to a stop, looks back to see if the gang is pursuing him and doesn't see Jerry's flower pot directly behind him. He turns and trips over the flower pot! (WHOP!!) He gets up fast and zooms o.s.

ANGLE ON OPENING IN FENCE

Four pursuing Alleycats zip out through the fence and each trips over Jerry's flower pot, overturning it, and they go tumbling o.s.

ANGLE ON CATS

A Mack Sennett hard and fast pile-up of the crashing cats. (SFX)

ANGLE ON FLOWER POT

now on its side. Jerry sticks his head out, dazed. He looks o.s. where Tom and the cats ran, reacts and starts running in the opposite direction and gains oos. Tom gains in running fast as he can and zips o.s. pursued by the four Alleycats.

SEVERAL SHOTS

of Jerry and Tom passing each other as the alleycats pursue.

ANGLE ON STREET

There's a manhole lid in the middle of the street. Tom and Jerry run in and skid on the lid and go flying off. Now we notice there is a cord attached to the lid. The cord tightens and the manhole cover tilts up revealing an open manhole.

ANGLE ON MUGGSY

At a lamppost, pulling on the cord that holds the manhole cover.

ANGLE ON MANHOLE

The four pursuing Alleycats come running in and fall right into the open manhole. And we HEAR: SPLASH! SPLASH! SPLASH! SPLASH!

ANGLE ON MUGGSY

letting go of the cord which zips through his hands.

ANGLE ON MANHOLE COVER

as it falls shut over the hole with a loud CLANG!

ANGLE ON TOM AND JERRY

looking back o.s. toward Muggsy.

MUGGSY (O.S.)
Well, well, well!

ANGLE ON MUGGSY

leaning against the lamppost.

MUGGSY
So you thought you could make it on your own. You didn't listen...

ANGLE ON FRANKIE

sitting on Muggsy's nose. They sing a cappella in barbershop harmony as before:

BOTH
(singing)
"The only way to make it
Is to make it with a friend.
So take his hand and shake it
And be buddies to the end..."

This time Tom and Jerry listen to their words and they join in dance as Muggsy and Frankie briefly REPRISE THE FRIENDSHIP SONG. They seem to realize they have to stick together as a team to make it. Muggsy and Frankie watch them shake, are glad that their message of friendship has gotten through, and all four go off the road together, singing the final chorus of their FRIENDSHIP SONG.

CUT TO

TOM AND JERRY

from behind, dancing away with Muggsy and the invisible Frankie. We see Tom has his fingers crossed behind his back!
THE SONG FADES as all go off into the distance and we

FADE OUT AND

FADE IN:

EXT. UNDER A LONELY BRIDGE - NIGHT

L.S. Establishing shot. This is a typical hobo's hangout. On the riverbank is debris, flotsam and jetsam. We see a small campfire burning and Tom and Jerry and Muggsy and the invisible Frankie are around it. We MOVE IN as we HEAR Frankie speaking in the distance.

FRANKIE
Ah... homeless but stickin' together. Good goin' guys.

DISSOLVE:

TO THE CAMPFIRE

Muggsy is cooking something in a frying pan over the fire, which comes from a can of Sterno.

FRANKIE (CONT'D)
What's for chow, Muggsy?

ANOTHER ANGLE

shaking the skillet. It sizzles.

MUGGSY
Fried somethin'.

ANGLE ON TOM

He frowns.

ANGLE ON MUGGSY

Tom and Jerry move in, sniffing suspiciously at the aroma while Muggsy talks, and they sit.

MUGGSY (CONT'D)
Don't knock it, fellas. That's one of the joys of the open road. Every day's a surprise, a new adventure.

FRANKIE
Yeah. You live in a home, what do you get?

ANGLE FAVORING TOM

He speaks wistfully, longingly.

TOM
Your favorite food. Every day. At the same time, in the same clean dish...

ANGLE ON MUGGSY

making a sour face as he listens to Tom.

TOM (O.S.) (CONT'D)
A cozy snooze at the same warm fireplace...

ON TOM AND JERRY

They are lost in their nostalgic memories...

TOM
(a pensive sigh)
Sigh.....

ANGLE ON MUGGSY

making a sour face.

MUGGSY
Who'd go for a soft, easy, boring life like that when you can have all this?

He makes an expansive gesture to the surroundings.

WIDER ANGLE

We get a good view of "all this." Overgrown junk. A smelly, last-ditch refuge for the abandoned.

ANGLE ON TOM

looking around and hating what he sees.

ANGLE ON MUGGSY

MUGGSY
Yep. Out here you never know what's gonna happen next.

In direct comment to what Muggsy said, we suddenly HEAR the soft sweet voice of A YOUNG GIRL , SINGING OFF somewhere near. The voice belongs to CRICKET STARLING. (NEW FIRST NAME TO COME.)

CRICKET (O.S.)
(singing)
(LYRICS TO COME)

Her voice CONTINUES DURING THE FOLLOWING: --Muggsy looks up.

MUGGSY
Well, well, well.

ANGLE ON TOM

looking around.

ANGLE ON JERRY

looking around.

ANGLE ON FRANKIE

smiling.

FRANKIE
Like what you just said, Muggsy! Out here ya never know! C'mon!

He hops up and off.

ANGLE

on Muggsy. We may see the tiny speck that is Frankie landing on him as he turns in search of the voice.

WIDER ANGLE

on Muggsy, Tom, and Jerry coming out from under the bridge, moving closer to the sound of the voice. They stop suddenly and look up and off.

CUT TO:

EXT. A SMALL HILL ABOVE THE BRIDGE - NIGHT

Silhouetted against a perfectly round full moon is the figure of a little girl sitting under a tree, singing. She is about 8 years old and her name is CRICKET STARLING. And she is very lovely and very sad.

CRICKET'S SONG:

The MUSIC is beautiful, sweepingly melodic and wistful, like "Over The Rainbow" or "When You Wish Upon A Star." She pours out her lonliness. She wishes for someone to watch over her. She has no one. But she believes, and hopes and prays and is sure things will turn out all right. Even though right now... no one has ever felt more alone than she.

During the SONG we INTERCUT with shots of the guys reacting to her beauty, her words, her plight, as they move toward her. We see her in close-ups, lighted by the moon. Her eyes glisten with tears, but the moonlight makes her tears sparkle. When the song ends she drops her head onto her knees. SONG ENDS.

ANGLE ON MUGGSY, TOM, JERRY

All affected by her words. A pause and we HEAR the LOUD HONKING of a nose blowing in sympathy. (SFX: HONK!) But we don't see anybody doing it. They all look at each other a moment. Then...

MUGGSY
(quietly)
Easy, Frankie.

ANGLE ON FRANKIE

Somewhere on Muggsy. He blows his nose into a flea-sized hanky and sniffs.

FRANKIE
(honk, sniffle, sniffle)

ANGLE ON CRICKET

She turns, startled.

CRICKET
Oh! --Who - who's there?

ANGLE ON THE TRIO

MUGGSY
Nobody. Just the four of us.

ANGLE ON CRICKET

counting each as she looks at them, puzzled...

CRICKET
A dog, a cat, a mouse...?

MUGGSY
You hungry?

Cricket blinks.

CRICKET
Uh...Oh. Yes. I could eat anything.

Frankie's voice comes out of nowhere.

FRANKIE
That's just what we got.

ANGLE ON CRICKET

confused take. Looks for the voice as we...

WIPE TO:

EXT. UNDER THE BRIDGE - NIGHT

Big CU on Cricket looking closely at Frankie, pleased and astonished.

CRICKET
A flea! A cute little flea!

Blinking, resentful. He hops around, putting up his dukes.

FRANKIE
Cute? Cute??? Frankie da Flea, CUTE????

ANGLE ON MUGGSY

helping her out.

MUGGSY
He'll accept debonair and suave.

CRICKET
Oh. --That's what I meant!

ANGLE ON FRANKIE

That's better. He sees a reflection of himself in a gold locket hanging around Cricket's neck. He struts and preens, nods. If he wears a hat or cap he tilts it at a jaunty angle.

FRANKIE
I can live with that.

ON JERRY

stifling a giggle.

JERRY
(stifled giggle)
Mmmmffff...!

ANGLE ON MUGGSY

MUGGSY
So. Your name's Cricket and you ran away from home.

Surprised.

CRICKET
How did you know?

MUGGSY
Your name's on your locket...And only someone <u>with</u> a home runs away from it.

CLOSER

on Cricket. She fingers the locket.

CRICKET
I guess so. My name is Cricket Starling. But I don't have a real home any more. I - I'm an orphan.

ANGLE ON THE GUYS

Tom and Jerry look at each other with understanding.

ANGLE ON CRICKET

She clicks open the locket.

CRICKET
My father was on an expedition... climbing a mountain ... when the snow gave way in a ...a...

CLOSE ON FRANKIE

FRANKIE
(with concern)
...An avalanche?

ANGLE ON CRICKET

She nods.

CRICKET
Uh-huh... And...
(she chokes up)

The guys look at each other in silence.

CLOSER

on two pictures in the locket. On one side is the face of a handsome, dashing young man in a safari jacket. On the other he and Cricket are hugging each other with tenderness and love.

CRICKET (O.S.)
He was the most wonderful father in the world..
(she sobs)

ANGLE ON WHOLE GROUP

bunched tightly around Cricket, looking down at the picture in the locket. Cricket raises her head.

CRICKET
They never found him ... so they gave me to ...
(with distaste)
...my Aunt Figg.

She makes a face as she says "Aunt Figg" and says it as if she were sucking a lemon.

CRICKET (CONT'D)
She's not really my Aunt, she's my nanny, but she's taken over the house! She moved me into the attic and gave my room to her dog! Ferdinand!

She says "Ferdinand" with the same distaste.

ON MUGGSY

making a mocking face on the name.

MUGGSY
Ferdinand?!

ANGLE ON CRICKET

sad.

CRICKET
Aunt Figg was always calling me "orphan, orphan!" --She even stole my locket and threw it away out the window. But I climbed out and found it and...and...

ANGLE ON JERRY

JERRY
...Kept on running.

ON CRICKET

nodding.

CRICKET
As fast as I could.
--And I'm never going back!

ANGLE ON MUGGSY

after a beat of reflection.

MUGGSY
Well, well, well! --I gotta admit the way you tell it, it's pretty bad. But -ah- every kid has some kind of beef, y'know. True?

FRANKIE
True. Too true.

ANGLE ON TOM

thinking only of what HE's missing.

TOM
At least you had a roof over your head. And three sure meals a day.

JERRY
You never know what you're missing till you don't have it.

ANGLE ON CRICKET

Tom and Jerry lean in toward her trying to convince her but Cricket protests.

CRICKET
I'm not exaggerating, honest! You don't know Aunt Figg. She seems sweet, but underneath she's mean --real mean!

ANGLE ON MUGGSY

with Tom and Jerry.

MUGGSY
(gently)
Ah, c'mon. I'll bet she's frantic looking for you.

TOM
Sure! She's cryin' her eyes out for you right this minute...!

SMASH CUT TO:

CU, AUNT FIGG

She is indeed sobbing and crying her eyes out.

AUNT FIGG
(sobbing, crying)
Oh, my poor little Cricket! Find her, Officer, please! The poor child!
(sob)

Aunt Figg seems a distraught, pathetic figure. She's a plumpish, round woman with curly blonde hair. She might remind you of Shelley Winters. We're in THE LIBRARY of Cricket's mansion, the place Aunt Figg has appropriated. It is NIGHT.

ANOTHER ANGLE

on Aunt Figg, sobbing. Behind her is a HIGHWAY PATROLMAN wearing a Sam Brown belt. He's trying to console her. The door to the library is behind him.

HIGHWAY PATROLMAN
There, there, Miz Figg. We'll find the little girl. I promise you.

He turns toward the door.

AUNT FIGG
(sobbing)
Oh please. Please. I don't know how I'll live without her!
(sob, sob)

The Patrolman goes out the door, closing it behind him. We HEAR a sarcastic voice.

LICKBOOT (O.S.)
(sarcastically)
You won't be able to live without her, Pristine.

Instantly Aunt Figg changes! She becomes the wicked meanie Cricket has described. Her fake sobs stop and her face contorts into an ugly rage as she whirls around toward the voice.

AUNT FIGG
Shut up, Lickboot, you hoodoo!

ANGLE ON LICKBOOT

He's a shyster lawyer with good clothes and a smarmy smile and a silken voice.

LICKBOOT
But it's true, Pristine. Without Cricket, Daddy Starling's trust fund money-money-money will go bye-bye-bye, and you'll be out in the cold, cold, cold!

ANGLE ON AUNT FIGG

Snarling, mean, shoving her face into Lickboot's.

AUNT FIGG
And you-you-you with me, Lickboot! Now stop talking. You're a lawyer. Scheme!

ANGLE ON COUCH

Zooming out from under the couch and coming to a stop next to Figg is her dog, FERDINAND. Ferdinand is a sniggering canine so fat and low-slung his entire body is supported on a skateboard! He propels himself around the house on it with his front legs.

FERDINAND
(sniggers)
Hee-hee-hee...

ANGLE ON FIGG

looking at Ferdinand.

AUNT FIGG
You find this amusing, you fat freeloader! --You're the one who let her get away!

ANGLE ON FERDINAND

sulks, mumbles...

FERDINAND
(sulking mumbles)
Rrrrrmmmm...ummm...eating.

AUNT FIGG
I know you were eating! You're <u>always</u> eating! You want this cupcake?

Figg snatches a Twinkie-like cupcake from a table. He nods happily.

FERDY
Yah-yah-yah-yah-yah!

She hurls it off and Ferdy goes zooming off on his skateboard looking back like Willie Mays about to make an over the shoulder catch... but Figg has thrown it too high and far and Ferdinand crashes into the wall (CRASH!) and the cupcake splatters above him and drips its goo down onto him.

FERDINAND
(woozy, p.o.'d)
Brackenfrazzenzap...! Slurrp!

His tongue slurps the filling off his face.

ANGLE ON LICKBOOT

opening his briefcase.

LICKBOOT
Just pray the police find her, Pristine, or we're doomed to return to the ranks of the peasantry.

WIDE SHOT

Aunt Figg and Ferdinand let out a LOUD SCREAM at the thought.

FIGG/FERDY
(scream)
AAAAAIIEEE!!!!

ANGLE ON LICKBOOT

taking a paper from his briefcase.

LICKBOOT
And you'd better hope this rumor that dashing Daddy Starling may have survived the avalanche is just a rumor! Or we'll be worse than ordinary. We'll be--

Figg clamps her hand over his mouth.

AUNT FIGG
Don't say it!

She takes her hand away.

LICKBOOT
--Poor, poor, poor!

WIDE ANGLE

as before, they let out a wild shriek of anguish at the thought.

FIGG/FERDY
(scream of anguish)
AAIIEEEEEE!!!

ANGLE ON THE DOOR

as it flies open and the Patrolman reappears.

PATROLMAN
What was that?

ON AUNT FIGG

Instantly becoming the sad, pathetic, weeping woman he saw before. She grows limp and wails...

AUNT FIGG
(weeping, wailing)
Ohhhhh...Please Officer, find my poor darling little Cricket!
(she breaks down)

ANGLE ON FERDINAND

He sniggers sarcastically.

FERDINAND
(sniggers)
Brazzenfrazzenbrack...

Behind her back, out of sight of the Patrolman, she WHAPS the dog good, sending the skateboard rolling o.s. fast....

FERDINAND
Aieeeeee....

O.S. CRASH!

WIPE TO:

EXT. UNDER THE BRIDGE - NIGHT

On Cricket, looking up at the moon. A tear runs down her cheek.

ANGLE ON MUGGSY

with Tom and Jerry.

MUGGSY
You know what I think? She could do with a little cheering up.

- -

CHOICE # 1:

(POSSIBLE MICHAEL JACKSON SONG SPOT)

CLOSE ON FRANKIE

FRANKIE
Yeah!

He hops off Muggsy and lands on a discarded fan magazine with Michael Jackson on its cover. He's in a dance action pose. Frankie points at the picture.

FRANKIE
Why dontcha do your Michael Jackson impoisana-shun for her?

WIDER, FAVORING TOM AND JERRY

Tom and Jerry look at one another, surprised, then turn to Muggsy.

JERRY
Yayyy!

Muggsy wants to be talked into it. Fake blushing and embarrassment, like digging his toe in the dirt.

MUGGSY
Aw...I don't know...

TOM
(snickers)
You???? Michael Jackson? Hee-hee-hee...

That does it for Muggsy. He looks up, challenged.

MUGGSY
Yeah, me!

(MUSIC STARTS: POSSIBLE MICHAEL JACKSON SONGS: "BEAT IT" with lyrics that say beat the blues, get happy, etc. OR TITLE TO COME, from "THRILLER" album. OR: A new song which is about losing the blues, you've got a lot to live for, cheer up, life's okay, everything's going to be okay.)

Muggsy picks up a discarded glove from the debris, puts it on, strikes a Michael Jackson pose and Cricket turns and sees him and is instantly interested. Muggsy SINGS AND DANCES the song for the first eight bars or so and then we SEE HIM THROUGH CRICKET'S EYES, and he sparkles and transforms to an animated version of Michael Jackson himself. The "Dream Michael" sings and dances...and, because this is animation and we're seeing him through Cricket's eyes, we can see him do anything that is transcendental, warm, winning, beautiful, and that makes her smile and feel better about herself and her life... We INTERCUT with her and see that his singing and dancing and the words and music do indeed take their effect on her. She brightens and wipes her tears away. As the song ends, the Michael Jackson figure disappears in sparkles and returns to the cover of the magazine, leaving Muggsy as he started, doing his impression, and finishing to the applause of Cricket, Tom, Jerry, and Frankie.)

- -

(CHOICE #2)

(IF THERE IS NO MICHAEL JACKSON NUMBER HERE, RIGHT AFTER MUGGSY'S LINE: "You know what I think? She could do with a little cheering up" We can go into a RAZZMATAZZ VAUDEVILLE-STYLE OVERTURE.)

SONG AND DANCE SEQUENCE: "CHEERING UP CRICKET"

Tom, Jerry, Muggsy and Frankie do various vaudeville and circus-style bits: they juggle; they tumble; they all DANCE AND SING: a Cheer-up Song like "Put on a Happy Face," OR "Make 'Em Laugh," OR "Be A Clown." The whole idea being to get Cricket out of her depression and make her happy. She joins in the fun and ends up singing and dancing with them all. --When:

- -

(NEAR THE END OF EITHER #1 OR #2):

Suddenly, in the midst of happiness, applause, et. al. a SPOTLIGHT HITS THEM and they all freeze! --It is a police searchlight! Cricket is in the middle of the group.

CU, CRICKET

Startled! Frozen.

HIGHWAY PATROLMAN (O.S.)
(over loudspeaker)
Cricket. Cricket Starling. Stay where you are, please!

Now she looks right and left for a way out, and she tries to sheild her eyes from the bright glare of the searchlight.

PATROLMAN (O.S., CONT'D)
(over loudspeaker)
No one'll hurt you, Cricket. Just stay where you are and we'll be right over.

She gets panicky.

CRICKET
(hissing)
I've got to get away! Help me, please!

ANGLE ON MUGGSY

MUGGSY
C'mon! This way!

He starts off. Stops.

MUGGSY
You with me, Frankie?

FRANKIE
Where else?

ANGLE ON CRICKET (MOVING)

We PAN WITH HER, running, stumbling...

CRICKET
I can't go back! I won't--

The PAN STOPS as Cricket is suddenly snatched up into the air by a pair of hands around her shoulders

SMASH CUT TO:

CU, AUNT FIGG - OTS OF CRICKET

Her face is contorted with evil triumph!

AUNT FIGG
Got you, you little--
(voice changes to sweetness)
--dar-ling!

And she pulls Cricket to her in a strong-armed hug and begins sobbing with "joy."

ANGLE ON POLICE OFFICER

Smiling.

PATROLMAN
See? There she is, safe and sound!

ANGLE ON THE BUSHES

Muggsy, Tom, and Jerry have their heads poked out, looking back off at Cricket.

CRICKET (O.S.)
(calling)
Muggsy! Tom! Jerry!

ANGLE ON AUNT FIGG

Startled.

AUNT FIGG
Poor thing's delirious.

ANGLE ON THE BUSHES

as Cricket runs to the guys and faces Aunt Figg.

CRICKET
These are my new friends. --Let me take them home with me? Please? They won't be any bother. Please? Please?

AUNT FIGG
You mean these flea-bitten--

ANGLE ON THE GUYS

We HEAR Frankie.

FRANKIE
(outraged)
Flea-bitten!!!!

MUGGSY
(sotto)
Shaddup, Frankie.

ANGLE ON AUNT FIGG AND THE POLICE OFFICER

He speaks quietly to her.

PATROLMAN
Under the circumstances, it might be a good idea, Ma'm, if you know what I mean.

Aunt Figg smiles broadly.

AUNT FIGG
That's just what I was thinking, officer. --Of course you can bring them home, darling.

ANGLE ON CRICKET

with the group, surprised and pleased.

CRICKET
I <u>can???</u>

MUGGSY
Well, well, well.

JERRY
See? She's not as bad as you thought.

CRICKET
You'll come, won't you? You'll have a real home again!

TOM
Will I? And how!

Disparaging look to Jerry.

TOM (CONT'D)
(disparagingly)
Him too?

CRICKET
Of course, him too.

Jerry folds his arms smugly looking at Tom who makes a face at him.

CRICKET
Muggsy? Frankie?

ANGLE ON MUGGSY

MUGGSY
We'll tag along for a looksee.

FRANKIE
And one good meal.

MUGGSY
Then if everything's on the up and up, we'll hit the road. Okay?

CLOSER ANGLE ON CRICKET

drops to her knees and sweeps them all up in her arms in a big hug.

CRICKET
(joyfully)
Okay!!!!

ANGLE ON AUNT FIGG

A dark sneer crosses her face.

DISSOLVE TO:

EXT. THE MANSION - ESTAB. SHOT - NIGHT

AUNT FIGG (V.O.)
Officer, you wouldn't be able to join us...

CUT TO:

INT. THE MANSION - NIGHT

just inside the mansion's OPEN front door, Figg talking to the Patrolman outside.

AUNT FIGG (CONT'D)
--for a little celebration snack, would you?

His face lights up. Boy, would he!

PATROLMAN
Well, sure I-

AUNT FIGG
(overriding, quickly)
I didn't think so! Too bad. Duty calls and all that. I understand. Mucho thanks and au'voir!

And she slams the door shut in his face! (SFX: SLAM!)

CUT TO:

INT. MANSION STAIRCASE - NIGHT

Cricket is leading Tom, Jerry, Muggsy and Frankie (invisible) up a large curved staircase. On the wall behind it are large, elegantly painted and framed portraits of the explorer heroes of the Starling family. She points them out one by one as she comes to them. (MUSIC UNDER IS LIKE "LAND OF HOPE AND GLORY" OR SOME OTHER POSITIVE BRAVE ANTHEM.)

CRICKET
These are my ancestors, the Starling family gallery of heroes... This was Cervon Starling, called El Diablo.

CU, PORTRAIT OF A DASHING NAVAL OFFICER, CIRCA 1500

CRICKET (V.O.) (CONT'D)
He circled the world with Magellan. He was exploring inside the volcano he discovered on the island of Malagoolah --when suddenly it erupted.

PAN OVER to portrait of Cortes-like officer, circa 1600

CRICKET
Here's Sir Reynolds Starling who went to find the source of the Amazon. Unfortunately, he found the first pygmies with poison darts.

ANGLE ON TOM, JERRY, MUGGSY

exchanging looks.

ON PORTRAIT OF AMERICAN REVOLUTIONARY, 1700'S

He's got a patch over one eye.

CRICKET (V.O.)
Bartholomew Starling was a spy for George Washington. His last words before the Britsh hanged him were "I regret--"

PAN OVER TO portrait of a Caucasian in Japanese Samurai garb of the 1800's. It is done in Japanese woodblock style. He is posed stiffly like an 1850's bare-knuckled fighter, fists up.

CRICKET (V.O.) (CONT'D)
Here's Starbuck Starling who left his family to sail with Admiral Perry to Japan. He became the first American Samurai warrior...

We PULL BACK to see the rest of the picture. Bare-knuckled Starbuck Starling's adversary is a traditional Samurai who is swinging a huge Japanese sword towards him.

CRICKET (V.O.) (CONT'D)
...and the last.

WIDER ANGLE

on the group moving up the stairway to the next portrait.

CRICKET
This is the final photograph of my great, great grandfather, Teddy Roosevelt Starling, the world famous African hunter.

ON PHOTO PORTRAIT

of handsome man in safari outfit. He's waving to the camera, not looking where he's going, but about to step towards what looks like a patch of mud.

CRICKET (V.O.) (CONT'D)
But he's most known for discovering quicksand.

ANGLE ON TOM, JERRY, MUGGSY

MUGGSY
(uncertainly)
Your father sure followed in famous footsteps!

CRICKET
It's my heritage. And someday I'll do something just as brave and daring to make them proud of me.

CUT TO:

INT. MANSION PANTRY/KITCHEN - NIGHT

Ferdy is surrounded by platters of sumptuous food.

ANGLE ON TOM, JERRY, MUGGSY

salivating and rubbing their hands in anticipation.

TOM
At last!

MUGGSY
Now that's what I call eats!

ON FERDY

shoving a foul-smelling bowl of left-over slop in front of Muggsy, Tom, and Jerry. Aroma lines waft up from it and the guys make a face.

ANGLE ON CRICKET

CRICKET
You can't give them that slop!

FIGG (O.S.)
He can do anything he wants...

ANGLE ON FIGG

FIGG
...Orphan! --And by the way, if you think you're getting your room back, you're not! Orphans sleep in attics...and go to bed without dinner!

She yanks Cricket out of the the kitchen and o.s.

VERY CLOSE ON MUGGSY

Frankie pops up on Muggsy's head. Angry. He rolls up his sleeves. (If he has any. Just an attitude description.)

FRANKIE
That does it!

Frankie hops off Muggsy to the floor.

MUGGSY
What took you so long? --Come on, guys!

ON TOM AND JERRY

They zip for the kitchen door with Muggsy, but suddenly find their way blocked by Ferdy. Momentary stand-off.

MUGGSY
Frankie?

CLOSE ON THE BOWL OF SLOP

FRANKIE
I got it! I got it!

It rises slightly and hops across the floor. (Frankie is under it, carrying it.)

CLOSE ON FERDY

He follows the movement of the bowl hopping toward him, completely puzzled. On the last hop it suddenly flies up higher and hits Ferdy smack in the face like a Mack Sennet pie! (SPLATT!)

ON TOM AND JERRY

looking off at Ferdinand, laughing wildly. --Suddenly they stop laughing and register alarm.

ON FERDINAND

shaking free of the glop. His legs churn and he comes racing forward. He snatches up a plunger under one arm and levels it straight ahead like the lance of a charging knight. (MUSIC: MEDIEVAL JOUSTING FANFARE)

ANGLE ON TOM

and Jerry and Muggsy as they leap out of the way of the onrushing jousting charge of Ferdinand just in the nick!

MUGGSY
Hey!

ANGLE ON FERDINAND

zooming onto a banked turn where the floor and wall meet. --Obviously it was just built for him! He makes a dazzling skateboard move and zooms back toward our trio, fire in his eyes!

ANGLE ON TOM AND JERRY

running across the screen pouring an oil slick behind them from a bottle labeled SALAD OIL.

ON FERDINAND - (MOVING)

PAN with him as his eyes open wide and he realizes he's going to hit an oil slick! He tries to stop, can't, hits it and skids...and skids.... and skids...His legs slide and can't stop him. The wheels won't stop. He spins. He careens. He does "wheelies!" --And goes zooming up into an open spin dryer. (Tom and Jerry are holding the door of the dryer open for him and it acts like a ramp.)

ANOTHER ANGLE

As they let the door slam shut and Tom presses the "On" button. Through the round window we see Ferdinand whirling around and around and around. (SFX: DRYER MACHINERY)

BIG CU ON FRANKIE

Sticking his head out of Muggsy's hair on the top of his head, looking off toward the crash.

FRANKIE
Pretty slick, boys! Hahahaha.

WIPE TO:

INT. MANSION FOYER - NIGHT

Huge foyer with large carpeted staircase, a couple of those armored knights, a tapestry, huge fireplace, etc. Our guys are crossing the room when suddenly...

CUT TO:

ELEGANT DOOR

leading into the mansion foyer. WHAM! It flies open and there is Ferdinand! He's "Road Warrior!" Spikes and studs and helmet and goofy --but dangerous-- punk look about him. (MUSIC: HEAVY METAL ROCK) The skateboard now has a wicked-looking crossbar in front of it, studded with "Road Warrior"-style spikes, et. al. And at the rear of his skateboardh is a rocket with a burning wick! It's going to propel him toward the guys in one last blast! His skateboard is trembling, ready to blast off!

ANGLE ON OUR GUYS

doing a tremendous take.

OUR GUYS
(ad lib overlapping yells)
Yaaaah! Yipe! Whoa! Look out!

They split and race o.s.

CUT TO:

ANGLE ON FERDINAND

Now the fuse hits the base of the rocket and he shoots forward faster than we'ver ever seen!

CUT TO:

ANOTHER ANGLE

Tom races up the staircase. Muggsy and Jerry split, one to each side of the carpet.

ANGLE ON FERDINAND

zooming in and starting up the staircase, propelled by his rocket.

ANGLE ON TOM

back to the wall at the top of the stairs, terrified!

ANGLE ON MUGGSY AND JERRY

pulling up the carpet and stretching it.

WIDER ANGLE

showing the carpet being lifted off the stairs to form a curved ramp stretching right to the top of the stairs. (It stays tacked down at the top)

ANOTHER ANGLE (MOVING)

with Ferdinand as he roars up the carpet ramp. Now that it is a straight ramp, not hampered by the stairs, he zooms faster and faster...Whoops! He knows he's going too fast...

FERDINAND
(weakly)
Uh-oh

He gains oos.

ANGLE ON TOP OF THE STAIRCASE

as Ferdinand's speed and the angle of the ramp causes him to flip over backward into the air.

FERDINAND
Yaaaaaahhhhhhh...

He starts doing pinwheels in mid-air, the rocket acting like a fireworks rocket. It sends him shooting back down to the main room --upside down...and right up and into the fireplace and off. (SFX: FIREWORKS WHOOSHES AND FIZZES)

WIDER ANGLE

O.S. explosion from inside the chimney! (WHOOOOM!) A huge cloud of black smoke pours out of the fireplace. Pictures fall off the walls. The walls crack. The knights crash into each other. The tapestry falls. Ferdinand crashes back into the fireplace. The black smoke clears slightly. We slowly PAN the room which is a catastrophe and come to a stop at the bottom of the stairs. Pause.

AUNT FIGG (O.S.)
(deadly)
Well!

UPSHOT ON AUNT FIGG

On the top of the stairs. She is quietly boilingly furious.

ANGLE ON TOM, JERRY, MUGGSY

looking sheepish and guilty.

ANGLE ON AUNT FIGG

Cricket stands nervously by her side.

AUNT FIGG
Your pets are certainly housebroken. They've been here five minutes and they've broken the house.

Cricket lowers her eyes.

AUNT FIGG
(evil insinuation)
We really don't have enough room for them here, do we?

CLOSER

on Cricket, ever so sorry.

CRICKET
I - I'm sure they won't do it again, Aunt Pristine.

ANGLE ON AUNT FIGG

AUNT FIGG
No. They won't.
(feigned interest)
--There's a sweet man I know just down the street who absolutely adores animals. He has a houseful! All kinds! And they love him to death.

ANGLE ON TOM, JERRY, MUGGSY

Tom and Jerry are interested and look at each other as they listen to Aunt Figg.

AUNT FIGG (O.S.)
I'm sure I can talk him into taking them in. They'll have all the food they can eat, companionship, shelter...

ANGLE ON CRICKET

AUNT FIGG
(the clincher)
And you can go visit them every day!

She brightens, now interested.

CRICKET
I could? Really?

AUNT FIGG
That's a promise from your own Aunt Pristine.

CRICKET
I'll have to talk it over with them first.

ANOTHER ANGLE

She arches an eyebrow, then starts off.

AUNT FIGG
You do that. --Your Daddy's lawyer...er.. your late Daddy's lawyer, Mr. Lickboot, is waiting for me.

And she goes.

ON CRICKET

turning to our trio.

CRICKET
Well?

TOM
She said it's a house and I'm a house cat kinda guy.

JERRY
And I'm the mouse of the house.

Tom glares at him.

TOM
I knew you'd take the easy way out!

ANGLE ON MUGGSY

walking away.

MUGGSY
Say, we came, we saw, now its off to Buffalo and all points in between.

He stops, turns and looks off at Cricket.

MUGGSY
Good luck, kid.
(pause, talks to Frankie)
Well, Mr. Big Mouth, ain't you gonna say goodbye to Cricket? Hah?

ANGLE ON CRICKET

waiting expectantly.

ANGLE ON TOM AND JERRY

looking around.

ANGLE ON MUGGSY

puzzled.

MUGGSY
Frankie? --Come on, say something!

He looks around, a bit peevish. To Tom and Jerry.

MUGGSY
Where'd he go? Where's Frankie???

CUT TO:

INT. KITCHEN - NIGHT

On Aunt Figg, her face contorted with fear and fury, BIG to CAMERA...

AUNT FIGG
Alive???? He's alive???

ANOTHER ANGLE

She snatches a telegram from Lickboot and reads it while he talks.

LICKBOOT
The telegram just came! He's lying in some God-forsaken native shack on a mountain side in Tibet, maybe every bone in his body broken... if we're lucky.

We PUSH BY him toward a cookie jar in a shadow on a shelf.

CUT TO:

EXTREME CU ON COOKIE JAR LID

It lifts up. We see two eyes peering out from under it. And we HEAR the CRUNCH of CHEWING.

ANGLE ON FIGG

Figg looks up from the telegram, grey and fearful.

AUNT FIGG
(deep-throated)
But he's alive!

CUT TO:

ECU, THE COOKIE JAR

There is Frankie. He stops chewing and does a take!

LICKBOOT (O.S.)
Look on the bright side. There may be another avalanche.

ANGLE ON FIGG

furious

AUNT FIGG
--And he may be eaten by that Abominable Snow Thing too! Who cares? The point is... Daddy Starling is still alive!

LICKBOOT
Well, if you put it that way... Yes, yes, yes.

ANGLE ON FRANKIE

He hops off the top of the cookie jar and the lid CLANKS shut behind him. (SFX)

FAST CUT TO:

FIGG AND LICKBOOT

their heads whirling around toward the o.s. sound. Beat. They see nothing and look back at each other. Figg pulls herself together.

AUNT FIGG
Cricket must never know.

She crumples the telegram and tosses it off as she and Lickboot exit.

ANGLE ON WASTEBASKET

The balled up telegram bounces off the wall and into the wastebasket. We HEAR Lickboot's and Figg's DEPARTING FOOTSTEPS AND THE KITCHEN DOOR SWINGING CLOSED. (SFX) We HOLD FOR A BEAT and then PAN UP TO the shelf with the cookie jar. Frankie is just a speck now and we see him hop from the shelf down to a table.

FRANKIE
(thrilled)
Hallelujah and whoop-adeedoo! Cricket have I--

Now he hops into the wastebasket and his voice comes out IN HOLLOW ECHO.

FRANKIE (O.S. CONT'D)
(in echo, rhyming the line above)
--got news for you!!!

CLOSER

on the wastebasket. The balled up telegram comes arcing out and lands on the floor, obviously being held by Frankie. It makes several hops across the floor.

FRANKIE
Oof! Ahh! Urg! Gotta get to her fast! Unh..!

ECU, FRANKIE

holding the balled up telegram like Atlas holding the world. He huffs and puffs and puts it down.

FRANKIE
Whew! --Hey!
--Where dere's a flea, dere's a way!

He hops onto the balled up paper and, like a circus acrobat walks on it, moving it along the floor under him.

WIDER ANGLE

The ball of paper rolls along the floor, apparently by itself, toward the door. Suddenly, the kitchen door opens and Tom enters. He sees the ball of paper rolling toward him and backs up, surprised.

CU, FRANKIE

brightens, excited.

FRANKIE
(sotto)
Hey! Pssst! Tom!

WE PAN WITH FRANKIE as he rolls the ball under his feet right up to Tom's feet.

ANGLE ON TOM

blinks. Puzzled. Reacts to Frankie's voice.

FRANKIE (O.S.)
Take this to Cricket right away! --Her father's alive! --Read this!

ON TOM

reacting, surprised and excited. He snatches the telegram as Frankie leaps off it.

TOM
(reading fast, mumbled)
Daddy mmmm.blel...zzzmmmm and a Tibet and zzzmmmm and ....

FRANKIE (O.S.)
(shouting)
Show her the telegram! Tell her...

CLOSE ON TOM

suddenly joyous.

TOM
(shouting joyously)
She ain't an orphan no more!

WIDER

Tom holds the telegram high and zooms back out the kitchen door.

CUT TO:

EXT. THE MANSION - NIGHT

On Muggsy walking outside the house, calling... We see the windows of the house close behind him. Muggsy's lifting rocks, looking under them, clearing grass with his hands, etc. He's looking, is what it is.

MUGGSY
(calling)
Frankie! Frankie?
(mutters to himself)
Trouble with fleas is, when you don't want 'em, you got 'em, and when you do want 'em--
(calls)
C'mon, Frankie, or I'm leavin' withoutcha...!

FRANKIE (O.S.)
No, you ain't you big softy!

CUT TO:

FRANKIE

on window sill just above Muggsy.

FRANKIE (CONT'D)
You wouldn't last a minute widdout me!

He hops onto Muggsy's nose.

CLOSE ON FRANKIE

FRANKIE
I got news! --Dracula's sister, Figg the prigg, got a telegram! Cricket's father's alive!

ON MUGGSY

Happy, relieved...

MUGGSY
(thrilled)
Well, well, <u>well!!!</u>

FRANKIE
I gave the telegram to Tom to bring to Cricket.

MUGGSY
Come on! I wanna see her face when he tells her!

Muggsy turns and starts to race off. Suddenly he stops and looks up. Two shadows fall over him.

MUGGSY
Ahh, nah! --Not now!

DRAMATIC OMINOUS UPSHOT - (HIS POV)

Back-lighted by a street lamp: THE STRAYCATCHERS

ANGLE ON MUGGSY

turns back, but too late! The Straycatchers' net swoops down and scoops him (and Frankie) up and away with an evil SWISH! (SFX).

CUT TO:

EXT. STREET OUTSIDE THE MANSION - NIGHT

The silhouette of the Straycatchers' van silentaly races off into the night. (SFX: THE DEEP RUMBLE OF THEIR VAN.) (MUSIC: THE STRAYCATCHER'S DARK MYSTERIOUS THEME.

INT. MANSION HALLWAY - NIGHT

We are in the hallway leading to Cricket's bedroom. Tom and Jerry come racing in. Tom holds the crumpled telegram high. They both suddenly screech to a stop as they HEAR...

AUNT FIGG (O.S.)
(in rhyme)
Goodnight,
Sleep tight...

They flatten themselves against a wall.

CUT TO:

INT. OUTSIDE CRICKET'S ROOM - NIGHT

We only see Aunt Figg's legs as she closes the door on Cricket's room with these sensitive words.

AUNT FIGG (O.S.,CONT'D)
(cooing in rhyme)
--And don't let the spiders
and monsters and scary things
bite!

And she locks Cricket's door! (SFX) She moves off down the corridor and WE FOLLOW HER. She passes Jerry and Tom who swiftly hides the telegram behind his back as she goes by. We HOLD ON THEM as she continues off. Whew! They both start toward Cricket's door, when...

AUNT FIGG (O.S.)
How nice!

They whirl around.

UPSHOT ON AUNT FIGG

Snatching the telegram from Tom and smiling down both of them with sweet malice.

AUNT FIGG
--You fetched my telegram!
You're both <u>so</u> helpful!

ON TOM & JERRY

nodding, smiling bravado, sweating. Her shadow stretches over them and long up against the wall.

AUNT FIGG (O.S.)
Too bad you won't be staying.

Tom gulps... Beat... Then he lets out a LOUD SHOUT with a wide open mouth.

TOM
(really loud!)
RUN!!!
He bolts to the left. Jerry boltsto the right.

CUT TO:

ANOTHER ANGLE

Tom racing into scene, but his tail stretches out behind him.

AUNT FIGG (O.S.)
Oh, no!

ANGLE ON FIGG

her arm outstretched, holding Tom's tail. Tomslowly backs into the scene, his legs still churning furiously, but he's getting nowhere.

CUT TO:

ANGLE ON JERRY (PAN)

He's running down the hall madly.

CUT AHEAD TO:

WASTEPAPER BASKET

Ferdy's evil head rises up slowly behind it till his eyes show just above its rim. Suddenly he whips the basket down over Jerry just as the mouse races into the scene. (SFX WHOMP!) Ferdy leans on the basket and calls off gloatingly.

FERDY
Har-har-har. Got da mousie!
Har-har-har!

WIPE TO:

EXT. - MORNING

Up on Tom and Jerry huddled inside a pet carrier. They bounce and sway with the carrying action.

AUNT FIGG (V.O.)
Well, here it is...

CUT TO:

EXT. DR. APPLECHEEK'S COTTAGE - DAY

Establishing shot: a picture book cottage and garden surrounded by a perfect white picket fence. There's a lawn with perfect trees. Birds chirp. (SFX) It is everyone's Dream House. (APPROPRIATE MUSIC)

AUNT FIGG (V.O.)
Your new home.

CAMERA TRUCKS into front door. Figg enters the shot carrying the pet carrier with Tom and Jerry. She putsit down and reaches up.

CU, THE FRONT DOOR KNOCKER

Figg's hand enters and uses the knocker to knock twice, then her hand withdraws. Hold. The door starts to open. CAMERA backs up, revealing DR. J. SWEETFACE APPLECHEEK, the sweetest man in the world, in awaist-high shot. His cheeks glow with rosy warmth and benevolenceand he beams with loving welcome. He's stroking a pure white elegant angora cat that is cradled in his arms.

APPLECHEEK
Ahhh..! Dr. J. Sweetface Applecheek, at your service, dear lady.

ANGLE ON FIGG

coyly holding out her hand, which he takes.

AUNT FIGG
Pristine Figg, Doctor. Miss Pristine Figg.

APPLECHEEK
Of course.

She doesn't know exactly how to take that remark.

ON PET CARRIER

Tom and Jerry inside. Her hand reaches in and lifts the carrier to Applecheek.

AUNT FIGG
These are the two sweet strays my darling little ward brought home.

APPLECHEEK
And you don't have room for them so you brought them here to my pet sanctuary.

AUNT FIGG
Exactly.

CUT TO:

INT. THE PET CARRIER

The light comes from the wire mesh opening at the front of the carrier. Tom and Jerry and listening.

APPLECHEEK (O.S.) (CONT'D)
My loving home is a shelter for all ourlost and abandoned animal friends.

They react "Hey this sounds good!" --But suddenly they bothcringe back in fear as Figg's malevolent eye appears at the wiremesh opening. And she speaks through it to them.

AUNT FIGG
You're going to love it here.

Jerry turns to Tom.

JERRY
Do we have a choice?

TOM
Yeah. This, or the river.

CUT TO:

ANGLE ON APPLECHEEK'S FRONT DOOR

as Figg hands the carrier to Applecheek.

AUNT FIGG
Oh. The little girl might drop by to visit them... on rare occasions.

APPLECHEEK
I promise I'll take as good care of her as I do of them.

He gives her extended hand a squeeze and withdraws and the door clicks shut. (CLICK)

CUT TO:

INT. JUST INSIDE FRONT DOOR

as Applecheek turns the CAMERA moves back to reveal the two masked Straycatchers standing in the hallway. He hurls the pet carrier into their arms.

APPLECHEEK
(now the villain)
Here boys. Take good care of them.

SHOCK CLOSE-UP OF APPLECHEEK

Laughing wildly, his face a grotesque, horrific parody of itself. --Evil, whacko!!! (MUSIC: SHOCK STING!)

APPLECHEEK
(wild, cackling screams of laughter)
HAHAHAHAHAHAHAAAAAAA!

[NOTE: Let's really try to make the audience jump out of their seats here!]

CUT TO:

INT. THE MANSION - MORNING

on Cricket turning to face Figg. She's wide-eyed with disbelief and hurt.

CRICKET
They're GONE??? --You took them away without letting me say goodbye?

ANGLE ON FIGG

Ferdy hovers around her ankles, snickering

AUNT FIGG
(simply, all innocence)
They didn't care. They just wanted to get to their new home as fast aspossible. You know the only thing animals care about is their next meal.

Ferdy nods enthusiastically.

FERDY
Yahyahyah...

Figg giveshim a quick unobtrusive kick (as she did earlier) and it sends him rolling o.s., fast.

FERDY
Aieeee....

O.S. CRASH (SFX)

ON CRICKET

Terribly hurt. Tears well in her eyes.

CRICKET
First Muggsy and Frankie...
and now Tom and Jerry...

ANGLE ON FIGG

patting Cricket on thehead, then wiping her hand againsther skirt as if it were contaminated.

AUNT FIGG
(condescendingly)
You selfish littlegirl. Of course you feel miserable.

A quick self-congratulatory smile.

AUNT FIGG (CONT'D)
But you should be thinking of <u>them</u>. They're happy!

SHOCK CUT TO:

INT. APPLECHEEK'S HOUSE - DAY

Lummox is heaving Tom and Jerry out of the pet carrier. Its front flap isdown and Tom and Jerry go flying out of the carrier.

TOM/JERRY
(overlapping cries)
Heyyy! Waa! Whoaa! Yiii!

Their yells carry over to...

ANGLE ON THE WALL

Abner lifts up a panel in the wall andTom and Jerry come zooming into scene and into the open wall panel where they disappear.

TOM/JERRY
Yeowwww....!
(trailing off in echo)

Abner drops the panel back in place.

INT. APPLECHEEK'S SLIDE - DAY

Sliding sequence - a series of intercuts and pans, moving. Tom and Jerry slide downward toward an abyss on separate circular intertwining amusement park-style tubular slides. The complex looks like a DNA molocule. Blackness, with a hint of slimy Gothic stone, is the background. They are surprised, stunned, and then scared out of their wits as they pick up speed and go sailing off. (MUSIC: LIKE THE "PSYCHO" THEME --ONLY CRAZIER!)

TOM/JERRY
(loud scared yells and
screams in echo)

CUT TO:

INT. APPLECHEEK'S LAB - DAY

Wham! Tom comes zooming through a flap door into a cage! (SFX: THUMP WHAM!) --Right behind him comes Jerry! And we instantly HEAR the door LOCK behind them.

CUT TO:

ANGLE ON TOM AND JERRY

shaking their heads to clear them.

MUGGSY (O.S.)
Well, well, well!

Tom and Jerry do a tremendous take. They are stunned.

ANGLE ON MUGGSY

in the very next cage.

MUGGSY
Don't look at me like that!

ANGLE ON TOM AND JERRY

Absolutely unbelieving. Muggsy caught!

MUGGSY (O.S.)
Yeah, they finally got me too.

ON MUGGSY

MUGGSY (CONT'D)
So I ain't perfect...all the time.

CLOSE ON FRANKIE

on Muggsy's nose.

FRANKIE
(simply)
I been tellin' ya that for years.

MUGGSY
All right already! --But at least we finally found the headquarters of the pet snatchers! --Take a look, guys.

INT. APPLECHEEK'S KENNEL - DAY

It is clean and sterile, pure High-Tech all the way, even Futuristic. The walls are white and smooth. Everything is built-in. Doors slide open (a la Star Trek).
PAN SHOT, Tom and Jerry's POV. Built-in cages line one wall, each containing a different pedigreed breed of dog and cat, from the most popular and recognizable to the unusual and exotic: Abyssinians, Persians and Siamese cats, through dogs like Akitos, Llahsa Apsos, Poodles, St. Bernards and the very rare Mexican Long-Haired Hairless.

MUGGSY (V.O.)
Every valuable missing pet in town's in here.

The shot pauses on one cage containing the two elegant cats we met earlier, dining in the alley: AMANDA and ELLIOT!

ANGLE ON TOM

He recognizes them and he gets very nervous and gulps.

ON MUGGSY

MUGGSY
And y'know who snatches 'em?

He points off.

MUGGSY
They do!

ANGLE ON SLIDING PANEL IN WALL

It opens and there are the masked Straycatchers! (MUSIC STING) They are hanging onto the leash holding a terrified elegant white fancy-cut full-size poodle who desperately dodges from side to side. The poodle wears a First Prize Blue Ribbon around her neck. Applecheek follows them in.

ANGLE ON TOM AND JERRY

stunned.

MUGGSY (O.S.)
--And J. Sweetface Applecheek's the boss.

FRANKIE (O.S.)
He sells the pets back to their owners for mucho big bucks!

CLOSE ANGLE ON MUGGSY

with Frankie on his nose.

MUGGSY
Or he breeds 'em and cleans up a fortune on the puppy black market! --Frankie, get the governor on the phone. We broke the case!
--Frankie?

Frankie's looking off at the poodle with love in his heart.

FRANKIE
Now there is one gorgeous poodle!

WIDER

Muggsy frowns, annoyed.

MUGGSY
Aw no! You ain't gonna let another one of them French cuties take you for a ride, are ya?!

FRANKIE
Who, me? --Nah! --But a guy can look can't he?

CUT TO:

ANGLE ON POODLE

She's frightened, scrunching up her back to a wall.

FRANKIE (O.S.)
(yells)
Hey, comment-allez vous, ma petite cherie?

She looks up and off.

ANGLE ON FRANKIE

From nowhere he produces a straw hat and tilts it on his head in the Chevalier manner and struts, trying to get her attention. (OR, if he wears a beret or some kind of hat throughout the film, he now cocks it forward like Chevalier.)

FRANKIE
(Chevalier impression)
Eh? Eh? --I'm a tout-suite sweetie...! Eh? Eh? Don't worreee. I will save you for sure, baybee...if I can... maybeee...

ANGLE ON APPLECHEEK

with Straycatchers. He is admiring the poodle. He reaches to pet her head.

APPLECHEEK
Good work, boys. A first prize winner! This beauty'll bring a bundle!

She snarls and snaps at his hand.

POODLE
Snarlll! Snap!

He snatches his hand away fast.

APPLECHEEK
Y' rotten beast!

ANOTHER ANGLE

favoring the Straycatchers. They take off their ski masks and we see their faces for the first time. They are not fearsome or horrible at all: They are the dumbest, most stupid, funny-looking, moronic jerks ever. Applecheek holds out his hand to Lummox.

APPLECHEEK
Congratulations, Abner.

LUMMOX
I'm Lummox. --He's Abner.

APPLECHEEK
Oh. Sorry. I didn't recognize you with your masks off.

ANGLE ON MUGGSY

to Tom.

MUGGSY
So, you got the telegram to Cricket, right? She knows her father's alive.

Tom lowers his head and shakes it "No."

TOM
Figg got to me first.

Muggsy reacts big.

MUGGSY
Awww no!!! We gotta get outta here and tell her!

DRAMATIC ANGLE ON APPLECHEEK

and Straycatchers. A fearful moment.

APPLECHEEK
Later tonight... Get rid of the two new ones.

He leans in to Tom and Jerry and points at them while pulling out money.

APPLECHEEK
Pristine Figg's paid for the privilege of doing them.

He turns and leans in close to Muggsy. Muggsy reaches through the bars and honks Applecheek's nose like a bicycle horn. (SFX: HONK!!!) Applecheek jerks back and glowers down at Muggsy.

APPLECHEEK
(real menace)
Aaargh! --<u>You</u> I'll do for free!

And he goes!

ANGLE ON TOM AND JERRY

gulping, sweating, trembling --really worried! (MUSIC: SUSPENSE STING.)

WIPE TO:

INT. APPLECHEEK'S LIVING ROOM - NIGHT

Applecheek is at his desk speaking unctuously into the phone.

APPLECHEEK
Yes, Mrs. Whitney, $10,000 for the return of your lovely poodle, Gigi, will be fine. Just follow these instructions <u>exactly.</u>

WIPE TO:

INT. - THE KENNEL - NIGHT

Wide shot showing Lummox and Abner sound asleep in their chairs, snoring. Their masks are back on.

LUMMOX/ABNER
(snoring)

ANGLE ON CAGE - NIGHT

Full shot showing Tom, Jerry, Muggsy.

CLOSER

as Frankie hops through the bars into the cage.

FRANKIE
Okay, everybody ready?

ANGLE ON TOM AND JERRY

puzzled.

TOM/JERRY
(overlapping)
Huh? Wha--?

ANGLE ON MUGGSY

MUGGSY
Where ya been?

ANGLE ON GIGI

The beautiful poodle.

MUGGSY (O.S.) (CONT'D)
As if I didn't know.

CLOSE ON FRANKIE

FRANKIE
Okay, okay. But I still hadda wait till the dummies fell asleep din't I?

ANOTHER ANGLE

FRANKIE
Miffed 'cause ya couldn't get out widdout me, hmmmm?

MUGGSY
Whaddaya want, applause?

Frankie nods brightly.

FRANKIE
Yeah.

(SFX: CLAP!) Muggsy claps his two hands together on Frankie --who would be squashed if he didn't hop up in time.

VERY CLOSE ON FRANKIE

on Muggsy's thumb.

FRANKIE
Hey! Hey!

Muggsy leans in. It's a big CU of both.

MUGGSY
You're losin' a step, Pal.

BIG ON FRANKIE

Indignant.

FRANKIE
Oh yeah? --Just watch!
--And learn.

VERY CLOSE ON CAGE KEY HOLE

Frankie hops onto the edge of the key hole and then disappears inside.

ANGLE ON TOM AND JERRY

They understand! They beam with anticipation.

CUT TO:

INT. LOCK MECHANISM - DAY

Obviously, to our eye now, Frankie is "life size" and all the nuts, bolts, springs and mechanisms are huge and cast strange, dark shadows. He hops to a spring, grabs it and strains to pull it back. Harder and harder he pulls, then...WHAP! SPROING! It is too much for him and it sends him flying against another spring. (SFX)

ANOTHER ANGLE

WHANG! This spring catapults him back to the first and he bounces back and forth between the two several times, till coming to rest, vibrating. (SFX)

ANOTHER ANGLE

Now he gets mad and "rolls up his sleeves." His legs churn and he zooms to the first spring, hits it, grabbing onto its end as he caroms off, really fast. He hits the second spring and hooks the end of the first onto it.

WIDER ANGLE

The two hooked springs pull the locking mechanism up with a loud "CLICK."

[NOTE: OBVIOUSLY, THE SEQUENCE OF FRANKIE'S BATTLE WITH THE LOCK MECHANISM CAN BE EXPANDED FOR MANY MORE VISUAL GAGS IF WE DESIRE.]

CUT TO:

ANGLE ON KEYHOLE

Frankie appears on the edge of the keyhole and makes like a circus performer.

FRANKIE
Ta-da!

And the door swings open.

CUT TO:

CU, APPLECHEEK'S CONTROL PANEL

A section of it has two buttons on it which read: CAGES LOCKED, CAGES UNLOCKED.

MUGGSY (O.S.)
All right...

Muggsy's finger enters frame and pushes the button marked "CAGES UNLOCKED."

ANGLE ON MUGGSY AT CONTROL PANEL

MUGGSY
Everybody out!

WIDE ANGLE ON LAB

With a loud series of CLICKS (SFX) every cage door in the lab swings open.

ANGLE ON LUMMOX AND ABNER

waking up with a start.

LUMMOX
Huh?

ABNER
What? --Hey!

SERIES OF QUICK CUTS

of animals reacting and then leaping out of their cages one after the other as fast as they can go! (SFX: BARKS, MEOWS, DOG AND CAT SCREECHES, YELPS, ETC...)

ANGLE ON LUMMOX AND ABNER

being overrun and upended by the onslaught of racing animals. (SFX)

BOTH
(overlapping ad lib shouts)
Whoop! Look out! Yipe!
Ouch!

Lummox reaches out and snatches a Siamese cat by the throat with both hands. Abner is cheek by jowl to him.

LUMMOX
Hah! Gotcha!

SIAMESE CAT
Rrrrowwwrrrr!

With one vicious slash of both front paws, the cat slices down through their masks and leaps o.s. We hold on them as their sliced masks fall off their faces in ribbon-like pieces. They stare dumbly at each other.

CUT TO:

INT. APPLECHEEK'S LIVING ROOM - NIGHT

Applecheek on the phone.

APPLECHEEK
(darkly evil)
Remember, one mistake, and you'll never see that poodle again!!

He slams the phone down. O.S. noise of animals approaching...fast... He looks up angrily from the phone.

APPLECHEEK
What the devil--?

CUT TO:

OUTSIDE HALL

Applecheek's door flies open revealing him, furious.

APPLECHEEK
Quiet down there! I'm--

WIDER ANGLE

ZAM! Applecheek is run over by an instant stampede of every animal in the place rushing across the screen and out the door!

DOGS/CATS
(overlapping barks, screeches, yelps. A cacaphony of dog and cat noises.)

APPLECHEEK
Yeeeowwwwwww! etc...
(ad lib shouts and screams as he's trampled, his yells carry over...)

SEVERAL SHOTS

of Applecheek being trampled and upended and the living room behind trashed by the animals running over him and out.

CUT TO:

APPLECHEEK

dazed, raising himself up from the floor, his clothes shredded, dazed.

APPLECHEEK
(dazed)
What happened? How-- Yaa!

He suddenely comes to and takes as the beautiful big poodle, Gigi runs in and over him, still dragging her leash.

APPLECHEEK
No! Not you!

He lunges for the end of the leash, grabs it...and is yanked o.s.

ANGLE ON APPLECHEEK

being dragged across the polished floor by the poodle who is trying frantically to escape.

CUT TO:

ANGLE ON OPEN WINDOW

off the hall. Jerry is on the windowsill and is leaping out, o.s. Muggsy jumps up on it and out the window o.s. He's instantly followed by Tom. But Tom pauses to look back and he does a big take, then grits his teeth.

TOM
(with determination)
Oh, no!!

ANGLE ON POODLE

pulling against the leash, but with great difficulty. Applecheek's weight is getting her down. Tom zips in next to her and grabs the leash near her neck. She stops in surprise and Tom, with a superhuman heave whirls the leash...and Applecheek is hurled off the other end and goes sliding and spinning across the floor.

CUT TO:

ANGLE ON INSIDE OF FRONT DOOR

as Applecheek spins in and crashes head first into the "doggy door," his butt sticking out. (SFX)

CUT TO:

ANGLE ON THE OPEN WINDOW

Tom leaps up on the sill and beckons back o.s. The poodle leaps up on the sill and out the window. Tom dives out and o.s.

CUT TO:

EXT. APPLECHEEK HOUSE - NIGHT

Muggsy, Jerry (and the invisible Frankie) looking o.s. as Tom slides in.

MUGGSY
(impressed)
Well, well, well!

FRANKIE
Right on, Tom! You're a reg-a-lar Supercat.

Tom preens, assumes "blushing hero" affectation. Jerry can't take it.

JERRY
Oh, brother! The last time I saw a head that big it was in the Macy's parade!

Tom instantly glowers down a Jerry.

TOM
Jealous, Jerry?

Tom scores. Jerry grudgingly, but sincerely, gives in.

JERRY
(grudging, but sincere)
Awright. You done good.
--Now let's get outta here!

And the all zip o.s.

CUT TO:

INT. CRICKET'S ATTIC ROOM - NIGHT

We come up on a photo of Cricket's father lit by a small night-light on her night table. We PAN OFF it and see the room. Compared to the rest of the mansion, this is dingy, drab and unpleasant. She is sleeping in a small bed. Her window is upstage in b.g. We see Tom through it, swaying past it, clutching onto a slender bough of a tree outside her window. Jerry is on Tom's head. The window is open just a few inches. As he sways past the window he reaches out with his finger and taps three times on the pane. (SFX: TAP-TAP-TAP) Cricket wakes, sits up and looks around. Nothing.

CUT TO:

EXT. OUTSIDE HER WINDOW - NIGHT

Tom is clutching the swaying bough for all he's worth. He's terrified of falling and he looks down and we see why.

ANGLE ON GROUND (TOM'S POV)

It is a long, long, long way down! (MUSIC STING)

CUT TO:

INT. CRICKET'S ROOM - AS BEFORE

Cricket is back in sleeping position. Tom sways by the window and taps three more times (SFX) before swaying out of view. Cricket sits up fast and looks to the window, but there's nobody there! She frowns and goes back to sleep. Now Tom appears at the window again and sways across it and taps again. (TAP TAP TAP) Cricket bolts upright...but when she looks at the window, once more Tom has swayed out of sight. She turns away from the window, puzzled as can be and now Tom appears behind her one more time.

CUT TO:

ANGLE ON TOM

outside the window. Instead of tapping, his free arm whips out and his claws catch on the outside of the window. Jerry leaps off Tom's head and scampers down Tom's arm toward the partially open window.

CUT TO:

INT. CRICKET'S ROOM - NIGHT

Jerry coming through the window and calling in a loud whisper from the sill.

JERRY
(loud whisper)
Cricket! Cricket!

ON CRICKET

Surprised but relieved.

CRICKET
Jerry!

ANGLE ON JERRY

Happy as can be.

JERRY
Have we got news for you!

CUT TO:

INT. FERDY'S BEDROOM - NIGHT

on Ferdinand, snoozing.

CRICKET (O.S.)
(in distance, joyously)
Oh...WOW!!!!!

Ferdinand is instantly awake, head up, lips curled, nose twitching.

FERDY
Huh? Hmm?

He looks around, gets a scent and barrels out the door.

CUT TO:

INT. CRICKET'S ROOM - NIGHT

She's got on a yellow slicker raincoat and a school backpack.

CRICKET
It'll be cold in Tibet. I better wear a hat.

ANGLE ON JERRY

on her night table. He's stunned, knocked for a loop.

JERRY
Tibet????

ANGLE ON CRICKET

putting on a matching yellow rain hat.

CRICKET
If that's where my Daddy is, that's where I'm going!

Jerry slaps his head in exasperation.

JERRY
(challengingly)
Do you know where Tibet <u>is</u>.?

ANOTHER ANGLE

Cricket is tying the end of a coiled knotted rope to one of the legs of her bed.

CRICKET
(simply)
...No.

Jerry leaps in, frantically tries to dissuade her. Big gestures...

JERRY
It's --it's -- way, way,
W-A-Y out there...

Cricket indicates the knot she's tying.

CRICKET
Put your finger here, please.

Jerry does, holding the knot in place as she completes the tying and goes o.s. with the rope as Jerry continues talking.

JERRY
(hurriedly pursuading)
It's --it's across the
river... into the woods...
over the hills. --It's past
Cleveland!

She has gone and he leaps up and o.s. toward windowsill.

INT. HALLWAY - NIGHT

Ferdinand is moving down the hallway pushing doors open right and left. He's on the trail.

CUT TO:

ANGLE ON WINDOW

Cricket has thrown the window open full. Jerry is on the windowsill as Cricket drops the rope outside.

CRICKET
This is how I got out the
last time.

CUT TO:

INT. FIGG'S BEDROOM

From sleep she suddenly sits bolt upright, all her senses aware. Her hair is in curlers and if we thought she wasn't nice to look at before, this is <u>really</u> bad!

FIGG
Something's wrong!

EXT. THE HOUSE - NIGHT

Cricket is climbing down the knotted rope. She calls to Tom above her on the branch.

CRICKET
(loud whisper)
Jump, Tom! Hurry!

She descends out of scene. Tom, holding onto the swaying branch, tries to grab the rope but it is just out of reach and he almost falls. He gathers himself for a great effort, leaps, and grabs it right at the top and clutches it to him for all he's worth.

INT. CRICKET'S ROOM - NIGHT

Ferdinand pushes the door open and wheels himself in, sniffing. He sees the empty bed and the open window, takes, and suddenly goes stiff into pointing dog position, his nose directly toward the open window, his tail jutting out straight behind.

FERDINAND
Crickafratzz!

CUT TO:

EXT. THE HOUSE - NIGHT

Jerry is still on the window ledge. He takes when he sees Ferdy o.s. and he leaps out, down onto Tom's snout.

CLOSER ON JERRY

on Tom's snout. Jerry leans over and pushes Tom's nose like a button. (SFX: ELEVATOR BUTTON BUZZ)

JERRY
Down, please. Fast.

Tom glares up at him.

TOM
I'll give you fast!

But suddenly the rope is being pulled from above and Jerry and Tom start <u>rising</u>. We PAN UP with them as they reach the window ledge and come face to face with Ferdinand on his hind legs pulling the rope up. Tom takes.

TOM
Whoop! Right! Fast!

His claws snap open glistening, pointed...And he and Jerry drop out of scene.

PAN DOWN WITH THEM

as they drop down on the rope, Tom's claws pull each knot on the rope down with them, as if they are slip knots that move along the rope. It is a long, long slide down. They end on the ground at the bottom of the rope and zip o.s. as the knots drop off the rope and fall to the ground.

ANGLE ON LAWN (PAN)

as Tom and Jerry zip by Lickboot and whirl him around in their wake. He stops and moves to the rope, grabs it, gives a tug and looks up.

ANGLE ON ROPE

PAN BACK UP along the now straight, unknotted rope, to the open window

CUT TO:

INT. CRICKET'S ROOM

as Figg enters and sees Cricket's bed empty and Ferdinand pointing to the open window. She rushes to the rope which moves from Lickboot's o.s. tugs. She starts pulling on it swiftly, hand over hand.

FIGG
Oh no, missy! You're not getting away again!

CLOSER ON THE OPEN WINDOW

Figg pulls the rope in, hand over hand until she's suddenly confronted face to face with Lickboot on the outside. They are both instantly startled and scream.

FIGG/LICKBOOT
Yaaahhh!

She lets go of the rope and falls backward out of frame. THUMP! And Lickboot drops oos like a shot. The pulled-in rope pays out through the window as fast as it can go. We HEAR Lickboot's scream trailing off o.s.

LICKBOOT (O.S.)
(trailing off)
Pris - teeeeeeeee...!

O.S. SPLAT! --CAMERA SHAKES

CUT TO:

EXT. - THE RIVER'S EDGE - NIGHT

Foggy, mysterioso. FOG HORNS (SFX) PAN slowly along the fog-shrouded embankment and HEAR the river water lapping at the shore. We HEAR Muggsy, Tom, Jerry, and Cricket running as quietly as they can and then we SEE them as they pause for breath and look around for something to help them.

ALL
(ad lib heavy breathing
and gasps for air)

FRANKIE
(hushed)
There's somethin' over there!

ANGLE ON CRICKET

She looks off...

CRICKET
Over where?

ANGLE ON MUGGSY

FRANKIE
I'm pointin' right at it!

MUGGSY
Nobody can see ya', dummy!

VERY CLOSE ON MUGGSY'S NOSE

as Frankie hops down onto it and we can see him well.

FRANKIE
Sorry. I forget sometimes.
Guess I don't think of myself
as a little person. --Just
follow your nose.

And he points off like Custer leading a cavalry charge.

CUT TO:

ANGLE ON A LARGE WOODEN CRATE

half-buried in debris. Stenciled on it upside-down: THIS SIDE UP and an arrow pointing down. Our people are around it. Muggsy is pleased.

MUGGSY
(pleased)
Well, well, well!

CRICKET
(sorrowfully)
It's just an old crate!

MUGGSY
Wrong, kid.

VERY CLOSE ON MUGGSY

with Frankie on his nose. Both beam happily.

MUGGSY/FRANKIE
It's a raft!

ON CRICKET

brightening.

CRICKET
A raft? --All riiiiight!

ANGLE ON TOM

TOM
They'll be after you any second. We need something to distract 'em while you fix this thing up.

JERRY
I've got an idea! --Listen.

He motions to all of them who lean in toward him. All except Tom. He remains aloof, taking a disdainful attitude at anything Jerry says. Muggsy pushes Tom's head down into the huddle.

MUGGSY
The mouse said "listen."

From the huddle we HEAR Jerry in muffled, unintelligable whispers, while from the others, including Tom, we HEAR their assents.

JERRY
(mumbled whispers)
We...(whisper-whisper)...

OTHERS
(overlapping ad lib assents)
Yah! Yah! Good! Yah. Yah.

They all break from the huddle and slap hands, black style.

ALL
YEAH!

WIPE TO:

EXT. UNDER THE BRIDGE - NIGHT

We HEAR people coming and murmurs of voices and then we see Lickboot, Figg, and Ferdinand coming out of the fog. Lickboot carries a flashlight.

AUNT FIGG
(hushed)
This is where she went before. --She'll come back here again. I'll stake everything I've got on it!

LICKBOOT
That's exactly what you're doing-doing-doing.

FIGG
Shut up, you twit!

FERDINAND
(sniggers)

They cross the screen slowly.

FIGG
(in echo, calls sweetly)
Cricket, dear. It's your Aunt Pristine darling, come to take you home...
(hushed)
Spread out and move slowly and if anybody sees the little punk leave - her - to ME!

ANOTHER ANGLE

As the group spreads out and moves off..

ANGLE ON FERDINAND

sniffing the ground, suddenly coming to a stop. He raises his head, sees something off and reacts big.

ANGLE ON SILHOUETTED FIGURE (FERDINAND'S POV)

Sitting just where we saw her for the very first time, silhouetted against the moon, is the figure of Cricket seen from behind wearing the yellow slicker and rain hat.

ANGLE ON FERDINAND

He's hit the jackpot!

FERDINAND
(hushed)
Whaa! Cricka-fratz!

He goes racing off to find Aunt Figg.

CLOSER

on the figure from behind. There's no question about it. It's Cricket...that is, until Tom's head slowly rises wearing the hat, facing backwards towards us, very pleased. A second later the hat lifts up and Jerry is revealed looking off in the same direction as Tom.

REVERSE ANGLE

Now we can see Tom and Jerry have rigged a dummy out of a stakein the ground and some old wire hangers. They've draped Cricket's raincoat around the stuff. Tom retracts his head and Jerry puts the rain hat on top of the stake. The illusion is perfect.

CUT TO:

ANGLE ON FERDINAND

skidding to s top and barking (in his style) at the feet of Aunt Figg. And he points and gestures wildly bakc where he came from.

FERDINAND
(hushed)
Whacka-whacka-wow!!! Yah!
Yah!

WIDER

Figg is annoyed.

FIGG
(annoyed)
Didn't he go before we left home?

Ferdinand realizes he hasn't said the right word. Points back.

FERDINAND
Cricka-fratz!

They both react.

FIGG/LICKBOOT
Cricka-fratz????

CLOSER

on Ferdinand as he turns and freezes on point like a bird dog, pointing the way to Cricket.

WIDER ANGLE

All their heads turn toward his point.

ANGLE ON CRICKET'S FIGURE

in silhouette against the moon. The figure moves slightly.

FIGG (V.O.)
(hushed, but joyous)
Yes! It's her! It's her!

ANGLE ON FIGG

She puts her finger to her lips.

AUNT FIGG
Shhhh. We'll surround her.

ANGLE ON JERRY

His head sticks out from behind the figure, looking back toward Figg. He grins and swiftly tippy-toes o.s. Hold a beat and Tom follows, same tippy-toe style.

CUT TO:

ANGLE ON THE RAFT

What used to be the old crate has now been converted into a raft which gently sways, half-beached at the river's edge. On board are Muggsy, Cricket, and the invisible Frankie. Cricket holds a plank, ready to shove off with it. Zipping in from out of the low drifting fog come Tom and Jerry and they leap onto the raft.

MUGGSY
(hushed)
Well, well, well! They did it! --Shove off!

ANGLE ON CRICKET

CRICKET
(hushed)
Aye-aye, Captain!

And she pushes on the plank and the raft drifts away from shore.

CUT TO:

EXT. - THE BANKS NEARBY - NIGHT - SEVERAL SHOTS

--Several figures in silhouette.

--Figg creeping slowly toward the figure.

--Lickboot, from another direction, moves toward the figure.

--Ferdinand, walking on his front finger-tips, the skateboard off the ground, moves silently toward the figure.

INTERCUT AT WILL

between some of those shots and the raft moving off down the river in the fog.

WIDER

Favoring Figg. All of their faces lift very slowly around Cricket's dummy to a stop. Figg looks around her, decides the time is right and she dramatically gestures to the dummy and shouts:

AUNT FIGG
NOW!!!!

And she leaps for the figure.

WIDER

Leaping in from every direction, like a classic football gang tackle come Lickboot, Figg, and Ferdinand. Instantantous dust, fur, hands, feet. Everything flies and fills the screen.

FLASH CUTS:

--Ferdy and Lickboot each have one arm of the raincoat and are tugging.
--Figg up with the rainhat comically askew.
--Lickboot behind Figg grabs her by the neck and starts shaking violently.
--Ferdinand has Lickboot's ankle.
--Figg is beating on Ferdy with the rainhat.
--Lickboot bites Figg's leg.

ALL
(overlapping ad lib shouts)
Gotcha! Got her! I've got her! Brazzen fracken Crickafratz! --That's my hand, you nincompoop!
(SLAP!)
Ow! Pristine! Ooooo! et. al.

SEVERAL SHOTS OF THE MELEE

as above, continuing...

EXT. - THE RIVER - NIGHT

The raft slowly and peacefully drifts off into a fog bank. In the distance we can HEAR the shouts and yells o.s. from the shore.

FIGG/LICKBOOT, ET. AL. (O.S.)
(in distance, overlapping, fading off)
I've got her! Ow! That's me, Prissy!
(WHAM!)
I told you never call me Prissy!
--Brazzenfrack! You bit me, stupid! Ooof! Ouch! Pristine, please!
(WHACK!)
You degenerate! Owww! Etc.

DISSOLVE TO:

EXT. - THE RIVER - NIGHT

Fog rolls over the surface of the water. It is thick and impenetrable. We barely make out the raft as it drifts toward us.

CLOSER

Muggsy, Cricket, invisible Frankie, and Tom and Jerry are all asleep on the gently bobbing, drifting raft. Her head rests on her school backpack [the Danish school bag] and acts as her pillow.

(NOTE: Since Cricket's rain slicker and hat were left behind, she is now wearing what she first wore. And that's what she wore at the end of the previous scene, when the raft shoved off.

CLOSER

on Tom and Jerry, sleeping next to each other. Jerry snuggles up closer to Tom. Tom moves away. Jerry snuggles close again. Tom moves away. Jerry snuggles closer. Tom moves away --and falls off the raft into the water! (SFX: SPLASH!)

ANOTHER ANGLE

Tom's hands grab onto the raft's end, then his face comes up glaring at sleeping Jerry and he pulls himself back aboard. Then, in the distance, we HEAR the "Pocketa-pocketa-pocketa" SOUND of an approaching vessel. (SFX) Tom takes o.s., looks off into the fog.

ANGLE ON THE FOG (TOM'S POV)

The sound of the approaching engine grows louder and louder (SFX) --And then, suddenly it comes looming out of the fog almost on top of them! --It is a rustbucket of a fishing schooner, larger than a tug and smaller than a destroyer...but destroy it does! It is on the raft in an instant and...

ANOTHER ANGLE

SMASH! CRASH! It cuts the raft in two! Tom and Jerry are on one half, Muggsy and Cricket on the other and they go splitting apart, half to one side of the slicing bow, and the other half to the other. (SFX)

CRICKET/MUGGSY/FRANKIE
(ad lib overlapping shouts, screams, yells)
Help! No! What the--? Hey!
Help! --I can't swim! Hang on! Here! Grab my hand!
Where? Here!
(the voices continue and fade off)

ANOTHER ANGLE

The ship moves past the screen and all is fog and mist and "Pocketa-pocketa-pocketa..." Until it fades away and all we are left with is the swirling fog and the feeling of complete disaster...

CUT TO:

EXT. - THE MANSION - NIGHT

AUNT FIGG (V.O.)
(loud shreik that echoes in the night)
Aaaaaiiieeeeeee!

CUT TO:

INT. THE MANSION - NIGHT

We're in the library close on a stunned and scraggly, bedraggled Aunt Figg talking into the phone.

AUNT FIGG
No more money?????

CUT TO:

INT. LICKBOOT'S DEN - NIGHT

He's on the phone with Figg. His den might be extremely modern to contrast with the mansion's old world library look. We INTERCUT THE FOLLOWING CONVERSATION. During it Figg plays with the phone cord, strikes various extreme poses on, off, and around pieces of furniture, etc., and HE too is found in different attitudes in his den, as indicated. We might also use SPLIT SCREEN during the talk.

LICKBOOT
Without proof that Cricket's being well-cared for, we can't touch another penny of her father's money.

CUT TO:

ANGLE ON FIGG

becoming seductive; stroking the phone cord, batting her eyelashes at the phone, etc. Because of the way she looks and of who she is, the effect is ludicrous.

AUNT FIGG
(as close to Mae West as she can get)
Don't talk foolishness, Lickboot...? --Can't you... do something... dirty?

Her hand twists and curls the phone cord and toys with it. She might pull it through her lips, like Carmen with the flower in her mouth.

AUNT FIGG (CONT'D)
(turning it on)
I hear, if you put your mind to it, you can be... really...filthy.

She throws herself on her back on the couch, one leg up in the air, dangling her shoe on her foot.

CUT TO:

ANGLE ON LICKBOOT

A compliment any lawyer would love! He's delighted.

LICKBOOT
Why, thank you, Pristine.

CUT TO:

ANGLE ON FIGG

Jumping up, yelling into phone.

AUNT FIGG
I mean lie, cheat, steal!

CUT TO:

ANGLE ON LICKBOOT

He's startled and jumps and papers on his desk go flying and the phone receiver flies from his hand.

LICKBOOT
(surprised yell)
Ya--!

QUICK CUT
BACK TO:

FIGG

Crawling on all fours, going bonkers with rage.

AUNT FIGG (CONT'D)
Corrupt a government! Do
anything to get that money,
you nerdy nitwit!

CUT TO:

ANGLE ON LICKBOOT

plucking the falling phone receiver out of the air, recovering. He cradles the receiver and pushes a button which puts her on his speaker-phone and frees his hands. He speaks toward the speaker-phone.

LICKBOOT
Oh! --That's easy. --A
reward.

ON FIGG

instantly intrigued!

AUNT FIGG
A reward????

ON LICKBOOT

sitting behind his desk. He has a dart in his hand. He throws it.

AUNT FIGG (V.O.)
(over speaker phone)
A reward???

ON DARTBOARD

hanging on his wall. It has a tiny bullseye with the words: "DON'T SUE" in it. The rest of the whole board is one color and in large print is the word: "SUE" --Naturally the dart flies in and stick anywhere in the "SUE" section.

BACK TO LICKBOOT

LICKBOOT
Yes. People will do anything for money...

ANGLE ON FIGG

with broadly exaggerated understanding.

AUNT FIGG
Oh, don't I know! --So?

ON LICKBOOT

Now he's got a putter in his hand and he putts a golf ball across his carpet.

LICKBOOT
So... we offer a reward for her. Someone will turn her in. If it's a really big reward.

We PAN with the ball. It ends up along with about twenty or thirty other golf balls that have missed the target: an overturned glass tumbler with a "flag" sticking up from it on which is the word: "HONESTY."

CLOSE ON LICKBOOT

Smiling. His image moves to one side of the frame as Figg's image, holding the phone, moves in. We are now in SPLIT SCREEN.

AUNT FIGG
--But we don't have any money to pay a big reward!

Lickboot at his smarmiest... He tosses a peanut into the air and catches it in his mouth.

LICKBOOT
That's the fun of it.

She reacts beatifically, totally won over. This is <u>really</u> rotten! Beat. Lickboot tosses another peanut into the air --and Figg's hand shoots into his scene, BREAKING THROUGH THE SPLIT SCREEN DIVIDER-- and SHE catches the peanut and withdraws her hand back to her side and she puts the peanut seductively in mouth. Lickboot is stunned. She MOVES HER HEAD THROUGH THE SPLIT SCREEN DIVDER and bats her eyes at him.

AUNT FIGG
(deep throated)
Y'know, I could really go for you!

She withdraws back through the divider and her side of the split screen slides off leaving a much relieved Lickboot now on full screen. He looks off to where Figg has vanished. relieved, and then a cloud of worry crosses his face.

LICKBOOT
(sigh)
Whew... Hmmmmm....!

CU, THE SPEAKERPHONE

on his desk. His hand enters frame, presses the "O" button on the push-button dial and we HEAR a voice.

OPERATOR'S VOICE
(filtered)
Operator...

LICKBOOT (O.S.)
Overseas operator, please.

WIPE TO:

MONTAGE SEQUENCE

Quick cuts, and supers of:

--Milk cartons on factory assembly line. Some come in from the left, some from the right, etc.. Quart cartons are filled with milk and sealed one after the other --and we see that on each carton is a picture of Cricket! And the words: "CRICKET STARLING MISSING" over her picture and in even larger letters beneath her picture: "ONE MILLION DOLLARS REWARD!!!" WE MOVE IN BIG ON foreground and Cricket's picture and name fills the screen on each carton as it passes. (SFX)

DISSOLVE TO:

EXT. - RIVER - EARLY MORNING

L.S. - A lovely rosey pink morning with early fog hanging low over the water. The river sparkles as it winds across the landscape. We can make out a small raft drifting in the distance. We MOVE IN toward it and...

DISSOLVE TO:

EXT. - THE RAFT - EARLY MORNING

Actually, it is the wreckage of the raft drifting along the river towards shore. It has been cut in half. Cricket is curled up, asleep, her head on her backpack. Muggsy's next to her. After a moment or two of drifting, it bumps against the shore and Cricket and Muggsy wake.

CLOSER

CRICKET
Huh? Wha..?

MUGGSY
We're aground! We hit shore! Hey, Frankie, baby, we came through again!

He looks around. Nothing.

MUGGSY
Frankie?

He looks at Cricket, stunned.

MUGGSY
W- we lost Frankie.

FRANKIE (O.S.)
(coughing, sputtering)
Hack, hack...Whooo

TIGHT CU ON MUGGSY'S EYES

as they roll upward to look at his forehead. A bedraggled Frankie comes staggering out through Muggsy's hairs --which are as big as trees. Frankie looks like a survivor stumbling out of a jungle.

CLOSER ON FRANKIE

FRANKIE
Hack! --I musta swallowed Lake Erie!

WIDER ANGLE

Muggsy wipes his eye and Cricket smiles and then looks around, alarmed.

CRICKET
I hope Tom and Jerry made it.

Muggsy looks around and starts to move.

MUGGSY
C'mon. We'll case the joint.

CAPTAIN KIDDIE (O.S.)
Great Wobbling Wattles!

CUT TO:

EXT. RIVER BANK - MORNING

Standing on the river bank, a jeep up on the road above and behind him, is CAPTAIN KIDDIE. He's a W.C. Fieldsian mountebank, the owner of a sleazy two-person traveling kiddy carnival. He's dressed in his hokey costume of a Pirate Captain. (Captain Kidd-ie, get it?) He waves a large rubber Pirate sword.

CAPTAIN KIDDIE (CONT'D)
(to himself)
A kid and a dog! The two best shills in the world!
(calling o.s. to them)
Avast and heave to, me hearties!

ANGLE ON KIDDIE (THEIR POV)

Cricket and Muggsy lift their heads in fore and stare at this bizarre figure waving his rubber sword.

CAPTAIN KIDDIE
You're prisoners of Captain Kiddie, pirate of pleasure, King of the County fairs!

ANGLE ON CRICKET

turning to Muggsy, concerned.

CRICKET
Er... Muggsy, let me do the talking, huh?

Muggsy bows gallantly and we

WIPE TO:

INT. KIDDIE'S JEEP - MORNING (MOVING)

He's driving. Cricket and Muggsy next to him.

CAPTAIN KIDDIE
So...where'd you say you were headed, little lady?

CRICKET
Tibet.

Muggsy slaps his cheek, "Oh no!" But Kiddie just nods.

CAPTAIN KIDDIE
Know it well. Just outside o' Cleveland. You hungry?

ANOTHER ANGLE

Cricket and Muggsy react brightly.

CRICKET
And how!

CAPTAIN KIDDIE
My Missus cooks for the crowd at our amusement park. But seeing as we're between crowds at the moment, there ought to be vic-tu-als a-plenty. --You ever been a shill, my dear?

CUT TO:

EXT. RIVER - EARLY MORNING

Layers of fog shroud the river. It is deathly quiet. The mood is menacing. CAMERA moves slowly and finds a drifting object: the other half of the raft with Tom and Jerry!

ANOTHER ANGLE

of the raft moving into foreground slowly. Tom is curled up asleep, Jerry standing on the edge of the raft, face forward, hand to his forehead in classic peering position. The fog swirls around them. He gives up and turns and sits with his back against Cricket's school back pack. He shivers, then glances at sleeping Tom. Then he sees a scrap of paper protruding from Cricket's back pack along with a pencil stub. He blinks in thought.

ANGLE ON TOM, CU

One eye opens slowly and he looks o.s. at Jerry.

ON JERRY

laboriously writing with the pencil stub, big for him, on the scrap of paper. His tongue juts out of the corner of his mouth. Scribble-scribble. He pauses and shoots a quick look at Tom o.s.

ON TOM

His open eye snaps shut.

ON JERRY

resuming his writing. He finishes with a flourish, puts the pencil stub down, starts to fold scrap of paper.

ON TOM

His eye opens again, cautiously.

JERRY

The pencil is back in the back pack and he is now slipping the piece of folded paper back into it too.

TWO SHOT

Tom in b.g. Jerry shivers again.

JERRY
Brrrrr...

He folds his arms around himself for warmth and lies down, back against the case. TRUCK IN as Jerry closes his eyes. Hold a beat, then Tom's head comes in slowly, checking Jerry out before he deftly plucks out the folded piece of paper from the back pack.

MCU, TOM

opening the paper. The back of the paper faces screen. He reads a moment and his face tells us he obviously doesn't believe his eyes. He shoots a surprised look at Jerry and then takes a closer look at the paper. (MUSIC: SNEAK IN THE "FRIENDSHIP SONG" UNDER)

OTS TOM

down at the paper. It is scrawled with the words which we now hear in Jerry's voice-over. Tom's head moves right to left and back again as it follows the words.

JERRY (V.O.)
I, Jerry Mouse, being of sound mind, but chilly body, leave all my worldly possessions to ...Tom...

REVERSE ANGLE

Tom, holding paper. He pauses and snuffles...

TOM
(snuffle, sniff)

BACK TO OTS TOM

on the paper.

JERRY (V.O.)
Even if he is a cat. Signed, Jerry Mouse.

CU, TOM

looking down at Jerry. Tears well in his eyes and he sniffs again.

TOM
Sniff...

A faint kindly smile appears on his face.

WIDER ANGLE

Tom puts the paper back where he got it. He spots the corner of a bandana sticking out of the case.

CU, BANDANA

as Tom's thumb and finger pull it out from the case.

ON TOM

looking down at Jerry. He shakes out the bandana and lays it gently over the little mouse. Then with a final sniffle, he settles down again and they both fall asleep. (MUSIC: "FRIENDSHIP SONG" THEME FADES)

SLOW DISSOLVE
TO:

EXT. A MARSHY, TREE-LINED SHORE - EARLY MORNING

Mist still covers the shore-line and around the raft which slowly drifts into the scene, Tom and Jerry asleep on it. The raft comes to a gentle stop.

CUT TO:

EXT. AN R.V. DESIGNED LIKE A CIRCUS WAGON IN PIRATE MOTIFE - DAY

Estab. shot. --It is painted garishly like a Pirate Ship with "CAPTAIN KIDDIE'S PIRATE PARK - FUN- FUN - FUN" on its side. PAN OFF the RV past a couple of "Kiddie Rides" --a locomotive that pulls several cars around a small track; a "Pirate Ship" that pulls several "pirate ships" around a small track, and a Ferris Wheel. We come to MRS. BRUNHILDA KIDDIE, the Captain's wife as she crosses from a rattle-trap food stand on wheels (also decorated Pirate-style, in this case, accurately, with a Skull and Cross Bones above the word FOOD.) She heads toward the R.V. and she's carrying a tray full of food. She's a stern-faced plain lady.

CLOSER ON HER TRAY

Along with the food are two cartons of milk with Cricket's picture on it. We PAN with her as she crosses toward the R.V.

ANGLE ON THE R.V.

Hold for several beats. Then, suddenly, a door flies open and Kiddie and his wife come running out and off, their hands clapped over their mouths. He might be yanking her, or vice-versa. Or neither. One of them holds a milk carton high.

CUT TO:

EXT. ROADWAY OUT OF TOWN - DAY

They come running like hell down the road and off.

CUT TO:

A BARN

Kiddie and wife run in one end, chickens and other farm animals fly out or flee from every opening and Kiddie and wife come crashing through the closed door at the other end of the barn and continue running off into the woods.

EXT. THE WOODS - DAY

We PAN WITH THEM running this way and that through the woods.

EXT. CREEK IN WOODS.

in the woods. Kiddie and wife hop across the creek on rocks.

CUT TO:

EXT. OTHER SIDE OF THE FOREST - DAY

They come running out of the woods and up a hill to a clearing where they come to a sudden stop. The look around to make sure no one is there. They remove their hands from their mouths and hold up a milk carton with Cricket's face on it and they shout happily at the top of their lungs:

KIDDIE & WIFE
(screaming)
WE'RE RICH!!!!!!

ANOTHER ANGLE

They dance, jump up and down hysterically shouting.

KIDDIE & WIFE
Rich, rich, rich, rich, rich!

Their voices echo and carry over to...

QUICK CUTS

--A deer looks up, startled.

--A gopher sticks his head up out of his hole then ducks back down.

--An owl pops his eyes wide open and swivels his head completely around more than once and ends up blinking at us.

CUT TO:

ANGLE ON TOM AND JERRY

KIDDIE & WIFE (O.S.)
(in echo, in distance)
Rich! Rich! Rich!

on the raft, beached at the shore. They HEAR the o.s. echos and sit upright.

ANGLE ON KIDDIE & WIFE

They turn and zip back o.s., tossing the milk carton into the air. It lands on the ground and milk gushes from it. The side of the carton that faces us just reads: MILK.

CUT TO:

EXT. BUSHES - EARLY MORNING

Tom and Jerry's faces appear wide-eyed peering through the bushes looking after the departing Sheriff and wife. Then Tom spots the milk carton.

TOM
Food!!!

He bursts through the bushes.

ANGLE ON MILK CARTON

as Tom graps it and gulps down milk.

TOM
(gulp, gulp, gulp)

Jerry slides in and looks up at Tom, peeved, hands on hips. Tom sees him. Stops drinking.

TOM
Oh. Sorry.

He lowers carton and turns it upside down for Jerry. One drop is left and it hangs on the carton's mouth for a moment. Jerry takes ...and grabs the carton.

JERRY
Cricket!

TOM
Where? Where?

ANOTHER ANGLE

Jerry showing Cricket's picture on the other side of the milk carton to Tom who reacts big.

JERRY
Here!

TOM
Yeow! A million dollar reward! --Those two must have found her.

JERRY
C'mon! We'll follow them and stop 'em before they can turn her over to Figg!

Jerry zips o.s. We hold on Tom for a beat while he digests Jerry's words. He gets it.

TOM
Right!

And he zips o.s. following Jerry.

CUT TO:

EXT. R.V. - MORNING

as Kiddie and wife race into it.

CUT TO:

INT. MANSION - DAY

Aunt Figg on the phone, her back to us.

AUNT FIGG
(with mounting excitement)
Yes? Yes??? --YES!!!

She slams the phone down and turns toward us, eyes blazing with delighted excitement.

AUNT FIGG
We've got her!

CUT TO:

EXT. MANSION GARAGE - DAY

It's a large garage with several doors. We HEAR a MOTOR start. (SFX) It is a special sounding motor...and when the car comes out we can see why: Figg, Lickboot and Ferdy are in an open classic vintage car, perhaps a Deusenberg (sp?) or a Chitty-Chitty-Bang-Bang. It is funny-looking, but a classic. It comes out of the garage in fits and starts, sputtering and backing and jerking forward and stopping again, etc. Lickboot is driving.

ALL
(ad lib confusion)
Hey! Ooops! Watch it! Whoa!
Brazzenfrack!

It spins comically and zooms off down the driveway.

CUT TO:

EXT. THE STREET OUTSIDE THE MANSION - DAY

The car bucks to a stop at the end of the driveway.

AUNT FIGG
She's at the Dingle County fairgrounds. Are you sure you know the way?

LICKBOOT
I'll have us there before you can say...

The car bucks forward and zooms off. We ZOOM IN on a hedge at the edge of the driveway. Applecheek's head pops up. He's got the white angora cat in his arms and he's positively glowing!

APPLECHEEK
...One million dollars!!!

And then, on each side of him, the heads of Lummox and Abner (without masks.) Lummox holds up a milk carton with Cricket's picture on it.

LUMMOX
Shore is a good thing your kitty cat drinks milk, ain't it?

CUT TO:

INT. THE VAN (MOVING) - DAY

Applecheek is squeezed in the middle between Abner, who is driving, and Lummox.

APPLECHEEK
If I can get to her before Pristine Figg, the million dollar reward 'll be mine!

He hits Abner over the head several times with his hat. (SFX)

APPLECHEEK
Faster, you day-dreaming dunce! Faster!

ANOTHER ANGLE

LUMMOX
Uh - Doc, whut exactly do we get outta this, huh?

APPLECHEEK
You? You? The two of you? Get something out of this?

He whacks the both of them several times with the hat. (SFX: WHACK, WHACK, WHACK!)

APPLECHEEK
You're lucky I let you walk around loose! --Dingle County Fairgrounds and step on it!

Lummox and Abner look at each other across Applecheek and they nod in agreement. Lummox reaches up and pulls on a lever inset in the top of the van's cab.

CUT TO:

EXT. THE VAN - MOVING

Applecheek goes shooting up and out of the van on an ejection seat. He arcs back o.s.

APPLECHEEK
(scream, fading off)
Aaaaaiiiiieeeeeee.....

CUT TO:

INT. VAN - MOVING

Lummox and Abner giggle like the idiots they are.

LUMMOX/ABNER
(moronic giggles that carry over as we..)

and they gain out of scene...

WIPE TO:

EXT. CAPTAIN KIDDIE'S "PARK" - DAY

At the Ferris Wheel. Captain Kiddie is locking the door on the ground level compartment of the five or six that make up the small ride. It is completely enclosed, mesh above, solid below. Cricket and Muggsy are seated inside. The key is on a large key ring.

CAPTAIN KIDDIE
Gotta lock you in for safety, you know. --Wouldn't want anything to happen...

ANGLE ON KIDDIE

holding up milk carton with her picture on it and showing it to her...

CAPTAIN KIDDIE (CONT'D)
...to Cricket Starling!

ANGLE ON CRICKET

gasping, turning to Muggsy, stunned, shocked.

CRICKET
(gasps)

MUGGSY
Aunt Figg strikes again!

EXT. APPLECHEEK COTTAGE - DAY

We MOVE IN TOWARD its adjoining garage. The garage door is closed

DISSOLVE THROUGH TO:

INT. GARAGE - DAY

Applecheek throws a switch and the entire floor of the garage slides back and an underground elevator (like that on an aircraft carrier) rises to ground level and on it is a bizarre, futuristic automobile. This thing might be able to do anything. We'll find out as we go along.

ANGLE ON APPLECHEEK

eyes whirling madly.

APPLECHEEK
Ha-hah! --And they call me mad!

CUT TO:

ANOTHER ANGLE INSIDE THE GARAGE

Applecheek, in the cockpit of his crazy car, turns on the jets with a ROAR. (SFX: WHOOSH AND ROAR) --And he goes crashing right through the closed garage doors. (SFX: CRASH!) --And o.s.

CUT TO:

EXT. STREET OUTSIDE - DAY

Applecheek's car goes zooming off at terrific speed and we HEAR his cackling fading away.

APPLECHEEK
(cackle, fading out)
Ahahahahahahahahah!

WIPE TO:

EXT. KIDDIE'S "PARK" - DAY

On Cricket, with the guys, inside the Ferris Wheel compartment.

CRICKET
And I thought Captain Kiddie Kiddie and his wife were so nice!

MUGGSY
Maybe they are... But money makes even nice people do terrible things. --Believe me.

CAPTAIN KIDDIE (O.S.)
--You know it's funny...

ANGLE ON CAPTAIN KIDDIE

At the large lever that activates the Ferris Wheel.

CAPTAIN KIDDIE (CONT'D)
...how Cricket rhymes with "meal ticket." Yes indeedy. Enjoy your ride, my dear. It's on the house.

He throws the lever and the wheel starts moving and her cabin car starts on its way up.

ANGLE ON CRICKET

rushing to the mesh door.

CRICKET
(pleading)
Captain! Please! Please, let me go! Don't send me back to my Aunt! She hates me! Please don't send me back!

ON KIDDIE

Throws the lever to "Stop." Cricket's car is about five feet in the air.

CAPTAIN KIDDIE
Well o'course I won't, Cricket honey!

Her eyes widen with hope...

CAPTAIN KIDDIE
--You got a million dollars?

Her head droops, crestfallen.

ANGLE ON CAPTAIN KIDDIE

Shrugs. Fate.

CAPTAIN KIDDIE
Ah, too bad. --Well, I do.

He pulls the lever again and the wheel starts up carrying Cricket and Muggsy up and o.s.

KIDDIE
And I know somebody who's gonna relieve her of that million, yes I do.

INT. THE CABIN, MOVING

on Muggsy

MUGGSY
What'd I tell you?

ANGLE ON KIDDIE

Looks at his pocket watch, then puts it away

CAPTAIN KIDDIE
Ah, the sun is over the yardarm somewhere which means it's nip and nap time for the old Captain.

He calls up at o.s. Cricket.

CAPTAIN KIDDIE (CONT'D)
(calling)
You relax yourselves, too. Look around. After all--

He throws the lever and the wheel stops. (SFX: THUNK!)

CAPTAIN KIDDIE (CONT'D)
You're on top of the world!

CUT TO:

EXT. THE SWAYING FERRIS WHEEL CABIN

stopped at the top. Inside, Cricket and Muggsy look at each other. He puts his arm around her and comforts her. Pause.

MUGGSY
(gently)
Don't worry, kiddo. somethin'll turn up. Always has.

CAMERA PULLS BACK slowly, revealing the whole small amusement park and the stopped Ferris Wheel, the top cabin swaying back and forth. We HEAR the following conversation, voices fading, as the CAMERA MOVES back.

MUGGSY (CONT'D) (V.O.)
Ain't that right, Frankie.

FRANKIE (V.O.)
Yeah, sure, always. --Except that one time.

MUGGSY (V.O.)
Forget that, will ya!

CRICKET (V.O.)
(sniffles, sobs)

MUGGSY (V.O.)
There, there. Easy, darlin'.

DISSOLVE TO:

EXT. - TIBETAN MOUNTAINS - EVENING

Estab. shot. Bleak, ice and snow-covered mountain range. Blizzard in progress. Snow streaks the sky. Wind blows. (SFX) We MOVE DOWN and IN across one mountain ridge, then another, till we can see the light from a campsite in a lonely, remote distance. We MOVE TOWARD it...

DISSOLVE TO:

EXT. - TIBETAN CAMPSITE - EVENING

The wind is less here, and the snow less severe. There are several tents and a group of sherpas huddled around a fire. One tent has a light coming from it. We MOVE IN toward it.

CUT TO:

INT. - TIBETAN TENT - EVENING

We see a seated man from a back three-quarter view. One of his legs is crudely bandaged, stretched out and resting on a crude brace of sticks and fur. The light comes from a kerosene lamp on the table next to him. It shines onto a telegram he holds in one hand.

CLOSE ON HIS HAND

holding the telegram. We just catch sight of the large word "TELEGRAM" before his hand clenches and crumples the message with tense emotion.

THE MAN (V.O.)
(A hero's voice, Grimly, emotionally.)
I should have known!

His fist pounds the table.

CUT TO:

EXT. - THE CAMPSITE - EVENING

The man's voice calls out loudly from the tent and the group of sherpas around the campfire raise their heads.

THE MAN (O.S.)
(calling loudly)
Yerpa! We're leaving!
(in Tibetan)
Cricket is in trouble!

The sherpas look from one to the other and hastily begin to break camp.

SHERPAS
(understanding murmers in Tibetan)

SHERPA #1
(in Tibetan)
Cricket is in trouble!

DISSOLVE TO:

INT. - THE R.V. - DAY

On Captain Kiddie sleeping with his feet up on the table, breathing heavily. (SFX) There's an open bottle of whiskey on the table. Sunlight slants through the window above and behind him. All at once a shadow flits back and forth across the window.

ANGLE ON TOM

Tom is outside the window, backlighted.

CUT TO:

EXT. THE R.V. WINDOW - DAY

Tom is standing on a barrel looking in the window. He holds a tow rope in his hand, the coil of it on the ground next to the barrel, and he's cautiously lowering it inside.

CUT TO:

INT. R.V.

on Jerry in CU. He stands in the crook of the hook at the end of the tow rope. He's looking up at Tom and signals up toward Tom to keep lowering, which he does. (NOTE: CAPTAIN KIDDIE'S RHYTHMIC BREATHING IN HIS SLEEP CONTINUES UNDER ALL THE FOLLOWING.) being lowered on the hook. He is starting to pass directly in front of Captain Kiddie's face.

KIDDIE
(sleeping sigh and grunt)
Um...er...ungnn...

He opens one eye. Freeze. Jerry reaches over and pulls his lid down. Kiddie resumes heavy breathing.

CLOSER ON JERRY

He wipes his brow.

JERRY
Whew!

CUT TO:

INT. THE FERRIS WHEEL CABIN - DAY

Cricket is looking sadly out through the mesh. She suddenly spots something o.s. and is thrilled and points down and o.s.

CRICKET
Muggsy! Frankie! Look!

CUT TO:

EXT. THE R.V. - DOWNSHOT FROM FERRIS WHEEL

Tom, standing on the barrel, paying out the rope through the window.

MUGGSY (V.O.)
Well, well, well!

CRICKET (O.S.)
(calling)
Tom! Tom!

ANGLE ON TOM

Startled, he almost loses his balance on the barrel. He looks up and off, reacts and puts his finger to his mouth.

TOM
Shhshhhh!

CUT TO:

INT. R.V. ON JERRY

being lowered on the hook. He reaches the seat of Captain Kiddie's chair. Because Kiddie is reclining with his feet up on the table, his rear is way forward on the chair's seat. This puts his belt low in the back. Jerry manipulates the rope so that the hook swings toward Captain Kiddie's gaping belt. He swings back; swings forward; swings back...and snags the hook on the belt. Now he looks up and gives two yanks on the rope.

ANGLE ON TOM

feeling the tug on the rope. He withdraws his head from the window.

EXT. - THE R.V. - DAY

Tom outside the window, the coiled tow rope is over his arm. It pays out as Tom leaps off the barrel and runs to the lunch stand and takes several turns around a wooden pillar holding up the roof over it. After whizzing around the pillar he dives under floorboards. CAMERA PANS along the porch and the planks bounce up and down following Tom's progress under it. He emerges through a cracked plank at the end of the porch, the tow rope paying out from the coil around his arm.

ANGLE ON TOM (PAN)

He takes seveeral more turns around the pillar at the end of the porch. We PAN with him as he whizzes by the Pirate Ship ride. When in action the little "Pirate Boats" move in a circle floating in a tank of water. Tom circles the ride, dropping the rope into the water and then he gains oos.

CUT TO:

EXT. FARMLAND - DAY

On the rear end of a small tractor. Tom screeches in. He hooks the end of the rope onto the tractor's bumper. PAN WITH HIM as he races around to the front of the tractor and leaps into the cab. We instantly HEAR THE LOUD TRACTOR MOTOR roar to life and the tractor vibrates. (SFX) Tom pulls a lever and the tractor jerks forward and o.s. We HOLD and see the attached rope tighten.

CUT TO:

INT. - THE R.V. - DAY

on sleeping Captain Kiddie. He suddenly goes flying up from his seat, rear end first, and crashes out the window. (SFX)

KIDDIE
(alarmed shout)
WHAAAAA--

CUT TO:

EXT. - THE R.V. - DAY

Kiddie comes flying out the window, yanked by the tow rope hooked onto his belt. He goes whizzing around the pillar (SFX: WHOOSH, ZIP, WHOOSH, ETC...) He flies off the pillar, which cracks in the middle, (SFX: CRAAACK!) and he's pulled down under the porch planks. CAMERA follows along the porch as the planks bounce and rattle up and down and go flying with his progress under them to the end of the porch. (SFX: CLATTER, NAILS POPPING, BAM BOOM WHACK!!! ET. AL.)

KIDDIE (O.S.)
Whoa! Avast! Ow! Ooo! Yipe!

ANGLE ON END OF PORCH

Kiddie comes flying out of the cracked porch plank and he's now whipped around the end porch pillar. He goes flying off the pillar which cracks in half.

KIDDIE
Whooaaaa....!!!

WIDER ANGLE

The entire lunch stand roof collapses! (SFX)

ANGLE ON "PIRATE BOAT RIDE"

Kiddie comes flying in and lands SPLAT! butt first, splashing water everywhere, and circles the ride, knocking boats over.

KIDDIE
Ackkkkk! Splurple... Sputter...etc.

He smashes out of the tank and all the water gushes out. He keeps going o.s.

CUT TO:

EXT. - A CORNFIELD - DAY

as the tractor chugs into the scene and into the cornfield where it disappears, all except for its diesel exhaust pipe pouring black smoke into the air.

CUT TO:

EXT. EDGE OF CORNFIELD - DAY

The corn is high. Kiddie comes zipping in, being dragged along the ground by the rope. He disappears into the cornfield. We PAN along just above the tops of the cornstalks which go flying into the air in all directions following Captain Kiddie's progress. We come to a traditional scarecrow sticking up above the corn. WHOMP! PAN STOPS with a shudder as he HEAR Kiddiehit the base. The Scarecrow bends down out of sight into the corn and then SPROING! It springs back up with a snap, revealing Captain Kiddie, arms akimbo in scarecrow position. (He might also now be in the scarecrow's ragamuffin clothes.) He is totally dazed, his head tilted to one side. The keys to the hang from his nose.

CUT TO:

EXT. - THE TRACTOR - DAY

Tom looks backwards beaming happily as he jerks the tractor to a stop with the lever.

CUT TO:

ANGLE ON CAPTAIN KIDDIE

in scarecrow position. His eyes are dizzy and his head lolls to one side. Tom zips in and snatches the keys off his nose and zips o.s. We HOLD on Captain Kiddie. He collapses, sliding down the pole out of sight. WHOMP!

CUT TO:

EXT. - EDGE OF CORNFIELD - DAY

Tom comes running out of the cornfield and o.s.

CUT TO:

EXT. THE FERRIS WHEEL LEVER

Jerry is trying to throw the lever with all his might, tugging on it with his hands. He finally makes a leap, lands on it and it swivels to "ON." Behind him we see the wheel start to turn. (SFX)

ANOTHER ANGLE

as Tom screeches in with the keys and Cricket's cabin swings down into view.

CUT TO:

EXT. - FRONT OF THE "PARK" - DAY

Tom and Jerry, Muggsy and Cricket zip in by the front ticket booth and suddenly come to a screeching, parylizing halt in a huge take! (MUSIC: BIG OMINOUS STING!)

CUT TO:

ANGLE ON AUNT FIGG

and her group, sitting in her parked car. The Captain's wife, Brunhilda, stands next to it.

BRUNHILDA
I wanna see the money.

AUNT FIGG
So do I. --Er, that is, only after I see her!

Brunhilda gestures across the street.

BRUNHILDA
In the Ferris Wheel, honey...

CUT TO:

EXT. FERRIS WHEEL - MOVING FAST

Figg swiftly throwing the doors of each car open as they whirl in.

AUNT FIGG
(sing-song)
Cricket...! Cricket. Cricket...
Guess who?

CUT TO:

EXT. - BY THE CAR - - DAY

Lickboot and Ferdy are in the car. They all react when they HEAR a LOUD PIERCING SHRIEK.

AUNT FIGG (O.S.)
(shriek)
Aaaaaaaiiiieeeeeeee!!!!!

Brunhilda turns and zips toward the trailer...and she and Figg pass each other as Figg comes zipping to the car.

AUNT FIGG
Move it, Meathead!

But Lickboot isn't in the car. Her head whirls, looking for him and she screams.

AUNT FIGG
(screaming)
LICKBOOT!!!

ANGLE ON RURAL TELEPHONE BOOTH

Lickboot bolts out of the booth toward her, a scrap of paper in his hand.

LICKBOOT
Coming-coming-co--

He's moving so fast the paper flys from his hand. He whirls swiftly and makes a grab to snatch it from the air.

AUNT FIGG (O.S.)
(at the top of her lungs)
NOW!!!!

Figg's voice spins him completely around and he races o.s. back toward her, leaving the paper to flutter to the ground near the base of the ticket booth.

ANGLE ON CAPTAIN KIDDIE'S RV

Brunhilda's at the wheel, Captain Kiddie next to her. She drives right by Figg's car as they roar off in a cloud of dust. (SFX) (NOTE: The RV pulls a Jeep-type vehicle behind it.)

CAPTAIN KIDDIE
(shouting)
After the kid, Brunhilda!
Full speed ahead!

CUT TO:

AUNT FIGG

standing up in the front seat of her car and pointing like a cavalry officer.

AUNT FIGG
They must know where she is!
Go, Lickboot, GO!

The car leaps forward and Figg goes flying head over heels into the back seat. They zoom oos. We PAN across the street to the ticket booth.

CUT TO:

BOTTOM OF TICKET BOOTH - DAY

It tilts up and we see Cricket, Muggsy, Tom and Jerry stick their heads out from under it, looking off in the direction of the cars. Cricket spots the piece of paper Lickboot dropped.

CUT TO:

CU, THE PAPER

There is a long string of numbers on it, an overseas phone number. Cricket's hand enters and picks it up.

WIDER ANGLE

All of them are standing outside the booth looking at the paper in Cricket's hand. Cricket gasps.

CRICKET
(Gasp!)
That's my Daddy's overseas
office phone number!

EXT. - THE STRAYCATCHER'S VAN - MOVING

PAN with it racing along a country road. Captain Kiddie's pick-up zooms by them in the opposite direction.

CUT TO:

INT. VAN - MOVING

Lummux and Abner look at one another.

LUMMOX
Think they got her?

CUT TO:

EXT. THE VAN - MOVING

PAN as before. Figg's car zooms by them in the opposite direction, same as Captain Kiddie's.

CUT TO:

INT. THE VAN - MOVING

Lummox and Abner looking behind them...

ABNER
She ain't chasin' them fer nothin!

CUT TO:

EXT. THE VAN - MOVING

making a swift funny U-turn and following the others. (SFX)

LUMMOX/ABNER (O.S.)
(joyfully)
Who-eeee!

They gain oos...

CUT TO:

VERY CLOSE ON THE OPEN CASH DRAWER OF THE TICKET BOOTH

Frankie hops out of it with a coin. We follow him landing on Muggsy's outstretched palm. We WIDEN the shot and follow the coin as Muggsy tosses it to Tom in the phone booth. He hands up it to Cricket who is standing unsteadily on Tom's shoulders holding the receiver in one hand. She drops the coin into the slot. (SFX) We PAN down Cricket and Tom to the bottom of the booth and discover Tom on Jerry's shoulders, being held like Atlas holding the world, but not as securely. Jerry's sweating and staggering under the weight.

CRICKET (O.S.)
An overseas call, collect please.

CUT TO:

EXT. APPLECHEEK'S CAR (MOVING)

racing along the country road. We PAN WITH HIM. He's really moving. Jet flames shoot out of his crazy car. Captain Kiddie's R.V. passes him in the opposite direction. (ZOOM!) Then the Figg car passes him, following the R.V. (ZOOM!) Now the van passes him, following the Figg car. (ZOOM!)

CUT TO:

INT. APPLECHEEK CAR (MOVING)

on Applecheek, beaming.

APPLECHEEK
By George Bushwacker! I think they're trying to tell me something!

He guns the motor...(SFX)

CUT TO:

EXT. APPLECHEEK CAR (MOVING)

It leaves the ground and flies ten or twenty feet into the air in a beautiful swooping, banking U-turn that takes it crashing into and out of a large leafy tree, scattering leaves and birds. (SFX: CRASH OF WOOD AND LEAVES AND SQUAWKS OF BIRDS). It lands back on the road, following the others.

CUT TO:

ANGLE ON APPLECHEEK

(NOTE: HIS CRAZY CAR HAS AN OPEN COCKPIT.) There's a woodpecker on his head, pecking away at it. (SFX: RAT-A-TAT, ETC) He takes several swipes at it.

APPLECHEEK
Ow! Ooo! Stop that! Ow!

He gains oos, following the others.

CUT TO:

EXT.- L.S. - DOWNSHOT OF FOREIGN CITY - DAY

(If Paris we include the Eiffle Tower; if Rome, some major landmark. If we make up our own city, it must look European.) A prominent skyscraper is in fore and we MOVE TOWARD a penthouse picture window as we hear...

WOMAN'S VOICE
Cricket Starling!? Of course we'll accept her call!
--Cricket, how are you?

CUT TO:

INT. PHONE BOOTH

Cricket on the phone, still balanced on top of Tom who is on top of Jerry.

CRICKET
I don't have time to talk.
Just tell Daddy one word:
"Malagoola."

CUT TO:

INT. - BIG OFFICE - DAY

A woman is silhouetted against a large picture window through which we can see the city we established in the first long shot. She is on the phone. She is Daddy's SECRETARY.

SECRETARY
(surprised)
Malagoola????

CUT TO:

INT. - PHONE BOOTH - DAY

Tom and Jerry do a startled take.

TOM/JERRY
(Whaaaat?)
Malagoola???

They are so startled that the three-high balancing act collapses.

TOM/JERRY/CRICKET
(ad lib yells)
Ooops! Yiii..! Umf..!

Tom falls on Jerry and Cricket grabs onto the old fashioned receiver cord and yells up to the speaker, as she dangles. (SFX: THUMPS, BUMPS)

CRICKET
He'll understand!

The receiver cord breaks and she drops down on top of Tom and Jerry with a thump. (SFX)

CUT TO:

INT. DADDY'S OFFICE - DAY

Closer on the silhouetted secretary as we HEAR the line go dead. (SFX) She hangs up the phone. And we PAN to the wall where we see an elegant oil painting of Daddy Starling, in the same pose as in the photo in Cricket's locket.

SECRETARY
I certainly hope so.

CUT TO:

EXT. - THE SMALL AMUSEMENT PARK - DAY

Muggsy is standing at the controls of the Kiddie Ride locomotive. He yanks an overhead cord. Bubbles come out of the stack and we HEAR a locomotive whistle. (SFX: TOOT-TOOT!)

MUGGSY
(calling)
Come on! We gotta get outta here!

CUT TO:

EXT. THE RV, MOVING - DAY

It passes a "DEAD END" sign and gains out of scene.

CAPTAIN KIDDIE
Jumping grasshoppers! We took the wrong--

(SFX: O.S. CRASH)

CAPTAIN KIDDIE (O.S.)
...road.

CUT TO:

EXT. THE RV

It is crumpled against a bricked up tunnel entrance. We PAN BACK to its rear where Captain Kiddie and Brunhilda are now in the Jeep which the RV has been towing, Kiddie at the wheel.

BRUNHILDA
You idiot! The kid's gotta be back where we left her.

CAPTAIN KIDDIE
Never fear, we'll get her, my sweet pirhana.

He guns the engine and the jeep zooms back along the same road --just missing Figg's oncoming car by inches. They both zip out of scene in opposite directions. In a split, the Van races across the screen with Lummox and Abner both looking behind them because they just passed Kiddie's jeep too. Instantly, Applecheek's car zooms in and off, he too looking backwards after the o.s. jeep. We now HEAR three distinct o.s. crashes, one after the other. (SFX: CRASH! CRASH! CRASH!) accompanied by three CAMERA SHUDDERS.)

CUT TO:

WIDE SHOT

Very funny crash site. All the pursuing vehicles have ploughed into the back of each other: the RV in front against the bricked up tunnel wall; behind it, Figg; behind it, the Van, and at the very back, Applecheek. Wisps of smoke rise from each vehicle and pieces of their cars are scattered about.

CLOSER

on Applecheek, cackling madly. He slaps on a Boy Scout hat and pushes a button.

APPLECHEEK
Hahahaha! We Boy Scouts are always prepared!

The car lifts a foot off the ground on a middle wheel, spins around on this new central axis, drops back to the ground and zooms o.s. (SFX)

ON LUMMOX AND ABNER

in the Van, looking backwards and taking.

ABNER
After him, Lummox!

LUMMOX
You got it, Abner!

He shifts gears, the motor guns... and they shoot back o.s. in reverse! after Applecheek.

ON FIGG

standing in her car. Lickboot is lifting the front bumper and Ferdy the rear and she is hitting them both over the head with her umbrella, like the master of a slave ship, as they swivel the car around.

AUNT FIGG
Faster! Faster!

ANGLE ON KIDDIE LOCOMOTIVE

Muggsy is at the controls, Tom, Jerry, and Cricket aboard. It is moving in a fast circle around the track.

CLOSE ON FRANKIE

on Muggsy's nose.

FRANKIE
We're goin' fast, Muggsy, but the scenery ain't changin'!

ANGLE ON THE KIDDIE PARK - SEVERAL SHOTS

--Captain Kiddie and Brunhilda screech to a halt in their jeep.
--Right behind them comes Applecheek zooming to a stop.
--The Van with Lummox and Abner zips in backwards and stops.
--Figg, Lickboot and Ferdy screechs in and stops.

ANGLE ON FIGG

ecstatic, pointing off.

AUNT FIGG
Ah ha!

ANGLE ON KIDDIE LOCOMOTIVE

Moving in a circle around the track. They all do a take o.s.

CLOSER ON TOM

Tom leaps to the controls moving Muggsy aside.

TOM
Move over, Pal!

He starts pulling every lever and pushing every button. He uses his hands, feet and his tail! Still the locomotive continues in its circle.

ANGLE ON FIGG

approaching the locomotive with vindictive strides.

CLOSE ON JERRY

in the locomotive, spotting something. He sticks his fingers in his mouth and whistles to Tom.

JERRY
(whistles like calling a cab)

And he leaps onto switch panel and skips from one switch to another, changing the position of each. The locomotive makes a new sound. (SFX)

WIDER ANGLE

on the locomotive and it it suddenly leaves the track and heads right for the oncoming Figg.

AUNT FIGG
Just a minute, you--

SPLAT! It runs her over and chugs swiftly o.s. Figg is flattened on the ground like a pancake.

ANGLE ON FERDY

sniggering

FERDY
(dirty snigger)

ANOTHER ANGLE

on the locomotive heading down a road, bubbles still blowing from its stack. (SFX: COMEDY LOCOMOTIVE CHUGS, TOOTS, WHISTLES, ET.AL.) It disappears over a hill. The bubbles float in the air leaving a trail.

ON CAPTAIN KIDDIE

standing in front of his jeep, livid. Brunhilda is at the wheel.

CAPTAIN KIDDIE
Stop! Thief! ...After them, woman! Show 'em how you won the Indianapolis 5--

She guns the car and runs right over Kiddie in mid-speech and zips o.s.

ON BRUNHILDA

screeching to a stop as she realizes what she has done.

BRUNHILDA
Ooops.

WIDER

Kiddie, dazed, is on his feet when Brunhilda zooms in backwards and runs him over again!

ON APPLECHEEK

back in his car, zooming off after the locomotive. Because of the earlier crash his battered car can't fly more than a few yards at a time. So we follow him as he glides, then bounces back, glides, bounces, etc... (SFX) (MUSIC: FLYING, CRASHING, FLYING, CRASHING...)

ON THE VAN

zooming away, frontways for a change. We HEAR Muggsy...

MUGGSY (V.O.)
Hey...!

CUT TO:

EXT. RAILWAY CROSSING - DAY

MUGGSY (V.O.)
Looka that!

ON OUR GROUP

aboard the moving locomotive. They cheer. Muggsy is sitting on top of the smokestack preventing the bubbles from flying out. But when he stands up on the stack to cheer a bubble or two escapes from beneath him. He takes and quickly sits back down on it.

ALL
(ad lib overlapping
cheers)
Yay! All riiiight! Whoopee!

WIDER ANGLE

Our locomotive chugs to the crossing, turns and rides off down the rails.

WIPE TO:

CHASE SONG SEQUENCE: "WHERE CAN SHE BE?"

WE CUT BETWEEN ALL THE VEHICLES IN A "WACKY RACES" CHASE. FIRST THEY ALL CROSS THE RAILROAD TRACKS AND CONTINUE OFF DOWN THE ROAD. THEY TAKE TURNS PASSING EACH OTHER, TAKING DIFFERENT ROADS, GOING ALL OVER THE PLACE, THROUGH, UNDER, AND OVER EVERY IMAGINABLE OBSTACLE. THERE ARE COMEDY CRASHES AND DISASTERS TO EACH VEHICLE ALONG THE WAY, BUT EACH ALWAYS RETURNS TO THE CHASE...

DURING ALL THIS, WE HEAR THEIR VOICES SINGING OVER THE CHASE TO A FAST-PACED, PULSATING RHYTHM:

ALL (VO)
(singing)
Where can she be?
Where can she be?

We will never get the money
Our future won't be sunny
If we never get the money
Money, money, money, money
No siree!
So?
Oh!
Oh, where, oh where can
she be???

We don't give a care
about her
We would rather do
without her
But without her we'll be
poor as poor can be.
(SCREAMS)
Aiiiieeeeeee!

It isn't fair!
It isn't fair!
Oh, where
Oh, where...

ALL CARS CONVERGE AND STOP AT A FOUR-WAY RAILROAD CROSSING INTERSECTION. THE GUARD RAILS ARE DOWN AND THE RED LIGHTS ARE BLINKING AND THE BELLS ARE RINGING AND A TRAIN IS PASSING. --IT IS THE KIDDIE LOCOMOTIVE! --JUST AS THEY SING THE FINAL WORDS OF THE SONG:

ALL (V.O.)
(singing)
Oh where
Oh where
Oh where oh where....

ANGLE ON THE INTERSECTION

As the guard rails rise, Figg, Applecheek, Lummox and Abner, and Brunhilda and Captain Kiddie all see Cricket and the others on the locomotive at the same time and they point and scream:

ALL (V.O.)
--THERE!

And they gun their cars forward and all four crash together head on from all four directions. (SFX: THE LOUDEST, FUNNIEST AUTO CRASH IN HISTORY!) The MUSIC PUNCTUATES THE CRASH AND THE END OF THE SONG SEQUENCE.

WIPE TO:

EXT. - THE LOCOMOTIVE - MOVING

Muggsy is standing on the smokestack looking back, bubbles come out of the stack.

MUGGSY
They're still after us!

CUT TO:

EXT. FIGG'S CAR (MOVING) - DAY

It is battered, but bouncing along the railroad ties with jarring, bone-rattling jolts and shudders. Everyone in the car bounces too, but not in synch. Lickboot is driving. We PAN with it.

ALL
(overlapping adlib exclamations)
Ow! Ooo! Ouch! Hey!
--ouch! etc...

--The car bounces and rattles ahead faster. One of its fenders falls off as it gains oos. (SFX: CLANG!)

CUT TO:

EXT. APPLECHEEK'S CAR (MOVING) - DAY

PAN WITH HIM. He too is on the railroad track. We follow him bouncing and rattling along the track and then gliding into the air and then crashing back down and bouncing and rattling and then gliding into the air, etc....

APPLECHEEK
Ow! Ooo! Ugh!
(when he flies he sighs)
Ahhhhh...
(now he crashes)
Ow! Ooo! Ugh!...
(flies)
Ahhhh...
(etc...)

CUT TO:

EXT. - THE VAN (MOVING) - DAY

PAN WITH THEM bouncing like the others on the tracks. (SFX) Now we PAN BACK to Applecheek's car, gaining on them. It rattles and jolts and then glides into the air...and we PAN WITH HIM as he lands on top of the van!

APPLECHEEK
Ooo! Ow!...
(flies, lands on van)
Ahhhhhhh.....!

We continue the PAN of the van with Applecheek in his car resting peacefully on top of it...and then WHAM! The van goes into a tunnel and Applecheek and his car are higher than the opening and he crashes into the top of the entrance and is left behind, wrecked on the tracks. (SFX)

CUT TO:

EXT. - THE LOCOMOTIVE - MOVING

Muggsy, on top of the stack, calls back to the others.

MUGGSY
We just lost one!

He leaps down from the stack.

MUGGSY
Hold it! Look, Cricket's the one they're after. What if, on the next turn, you guys hop off with her. They'll keep following us, right?

CLOSE ON FRANKIE

FRANKIE
(brightly)
Right! --And while you all get away, we'll lead 'em on a wild goose chase to who knows where!

CUT TO:

EXT. CAPTAIN KIDDIE'S CAR (MOVING) - DAY

They're on the tracks too and taking all the jarring rattles just like the others. (SFX) And their jeep is also dented and bashed. He points off to the side.

CAPTAIN KIDDIE
The bridge! That's a short-cut! Ready about, hard-a-lea!

She swerves off the track and zooms o.s. by a sign that reads: "BRIDGE." As they go by, the wind from the passing car blows foliage away from the bottom of the sign so now we can see that it reads:

"BRIDGE
OUT"

We hold on the sign for a beat and then HEAR LOUD YELLS:

CAPTAIN KIDDIE/BRUNHILDA (O.S.)
Yaaaaahhhhhhhh.....
(trailing off to..)

A LOUD SPLASH! And water splashes in over the sign!

CUT TO:

EXT. - A RIVER - DAY

On Captain Kiddie standing up in the sinking jeep, saluting.

CAPTAIN KIDDIE
A captain must go down with his ship.

With his saluting hand, he takes off his three-cornered hat and puts it on Brunhilda!

CAPTAIN KIDDIE
Farewell, Captain!

And he hops off the jeep holding his nose and splashes into the river as the jeep with Brunhilda is swept away by suddenly swift water.

CUT TO:

EXT. - LOCOMOTIVE - MOVING

Cricket, Tom and Jerry are poised to jump. Muggsy is at the controls. The locomotive is making a turn.

MUGGSY
Okay, guys...Now!

The three of them jump o.s. and the locomotive disappears around the turn.

ANGLE ON CRICKET

with Tom and Jerry, tumbling gently down the embankment and rolling to a stop. Cricket looks back off sadly.

CRICKET
(softly)
'Bye Muggsy. 'Bye Frankie.

ON TOM AND JERRY

waving gently after the departed locomotive, saddened. They too are sorry to see Muggsy and Frankie go. Suddenly...

CRICKET (O.S.)
(excitedly)
Look!

Tom and Jerry whirl their heads around and look o.s.

CUT TO:

EXT. L.S. - A NEARBY MOUNTAIN - DAY

(MUSIC: EXOTIC "SHANGRI-LA"-LIKE THEME.) It isn't a huge mountain, but it is high enough so that its peak disappears into the clouds and it looks romantic.

CRICKET (O.S.)
(after a beat, with joyous awe)
Malagoola!

TOM AND JERRY

look at each other, non-plussed.

ON THE MOUNTAIN

CRICKET (O.S.)
Our secret place!

(MUSIC SWELLS)

CU, CRICKET

Her eyes glisten with happy tears.

CRICKET
Daddy's and mine. --I knew it was nearby!
(beat)
Come on, guys, we're gonna be safe at last!

She rushes off.

ON TOM AND JERRY

Jerry blinks and races o.s. after Cricket. Tom is left looking up at the mountain, very unsure. He gulps, puts his hands together in prayer, looking up. Then, resolved, he does a Gleason-style exit and runs after the other two.

CUT TO:

A FORK IN THE RAILROAD TRACKS

Muggsy picks up a "DETOUR" sign which blocks one set of tracks that lead into a tunnel. He swiftly sets it down behind the locomotive which is stopped on the other set of tracks.

MUGGSY
Let's see if they fall for the old cartoon gag.

WIDER ANGLE

The locomotive goes chugging off on the fork that bypasses the tunnel. But bubbles continue to pour from its smoke stack even as it disappears around a curve in the tracks, leaving a trail.

CUT TO:

EXT. THE VAN - MOVING

bumping along crazily down the tracks headed for the fork in the tracks and the DETOUR SIGN.

CUT TO:

INT. THE VAN - MOVING

on Lummux and Abner.

ABNER
Er - Lummox, whut do "Detour" mean?

LUMMOX
It means "Don't Follow The Bubbles."

WIDE SHOT

as the Van takes the fork that leads them into the tunnel.

ABNER (V.O.)
That's whut I thought.

CUT TO:

EXT. THE OTHER END OF THE TUNNEL - DAY

The van comes zooming out of the tunnel on the other side.

CUT TO:

INT. VAN - MOVING

On the front seat. Surprise! Seated between Lummox and Abner in the same position Applecheek occupied earlier --is a large puzzled and angry GRIZZLY BEAR!

LUMMOX
(pleased with himself)
Whut a yuh think a that!

BEAR
(angry bear)
RRRROOOAAARRRR!

LUMMOX
You got an attitude problem?

Now they see at the bear and do a huge take...

LUMMOX/ABNER
Yaaaaaaa!

And they reach up for the overhead ejection lever that shot Applecheek out earlier and they yank on it.

CUT TO:

EXT. THE VAN - MOVING

Instead of the bear, Lummox and Abner go shooting up and out of the van on ejection seats! (SFX: BANG! BO-ING!) They arc back o.s.

LUMMOX/ABNER
(wild overlapping yells
trailing off)
Whoooooaaaah.....!

CUT TO:

EXT. FORK IN THE TRACKS

The bubbles from the locomotive still float over the correct track. Figg's car enters scene, bumping along, Lickboot driving. As he approaches the fork and the DETOUR sign Figg screams.

AUNT FIGG
No, you booby!

ANGLE ON FIGG CAR

She grabs the wheel and turns it hard, screaming.

AUNT FIGG (CONT'D)
Follow the bubbles!

The car swerves fast to the other track and crashes through the DETOUR sign. In the back seat, Ferdy chortles.

FERDY
Har-har! Bubbles, booby!
Har-har-har...

And the car gains out of scene.

CUT TO:

TIGHT CU, FRANKIE

on Muggsy's nose.

FRANKIE
Maybe we took the wrong detour, Muggsy.

WIDER ANGLE

The locomotive is stopped, half sunk in a mud hole. This is the end of the line. No more track. Muggsy is reclining comfortably against a railing, hands behind his head, legs crossed. We HEAR Frankie.

MUGGSY
Now why would you think that?

In a quick spasm, the locomotive sinks a bit more. (SPLURP)

AUNT FIGG (O.S.)
(screaming)
Aha!!!

ANGLE ON FIGG

in front of her stopped car, just at the edge of the mudhole. She's glowing.

AUNT FIGG
At last!

ANGLE ON MUGGSY

as composed as can be. He holds up his wrists, ready for handcuffs.

MUGGSY
(laconically)
Curses. Foiled again.

ANGLE ON FIGG

head twitching this way and that, looking for Cricket.

AUNT FIGG
You mangey mutt! Where's the brat?

CU, FRANKIE

Enjoying the moment and toying with it.

FRANKIE
Long gone. She hadda change trains at Newark for connections to Malagoo-- mmmfff!

Muggsy's hand snaps in around him and muffles him.

ANGLE ON FIGG

looking around distractedly.

AUNT FIGG
Who said that? Somebody spoke! Change trains? Mala- what?

ANGLE ON LICKBOOT

in the car, the old smoothie.

LICKBOOT
(smarmy grin, calls quietly)
Prissy.... I think I got the clue-clue-clue to you know who-who-who!

She beams, leans in close to him, batting her eyes and her voice drops an octave.

AUNT FIGG
(low, breathy)
Oh, tell me you do-do-do!

CLOSE ANGLE ON MUGGSY

holding Frankie on his palm.

MUGGSY
For a very little guy, you got an awful big mouth.

ANGLE ON LICKBOOT

and Figg. He is whispering in her ear and her eyes suddenly go bright and she leaps, arms and legs akimbo, and shouts to the heavens.

AUNT FIGG
(ecstatic shout)
YES!!!!!

WIPE TO:

EXT. MOUNTAIN SIDE - DAY - MOVING

We MOVE WITH Cricket, Tom and Jerry making their way upward through underbrush on the side of the mountain. As she talks she cuts off branches ahead of her to clear a path. She's fashioned a machete-like cutting tool out of a branch and a sharp rock. The kid knows how to be a survivor!

CRICKET
Malagoolah's the name of our secret hideaway where Daddy taught me how to sail and swim and fish...

ANGLE ON TOM

He plucks a toadstool from the ground and is about to pop it into his mouth when Cricket snatches it away from him...

CRICKET (CONT'D)
...And how to tell a mushroom from a poison toadstool!

She tosses the toadstool away while Tom blinks and gulps comically, thinking of the death he just missed.

ANGLE ON CRICKET

Moving with her as she forges ahead.

CRICKET
Daddy named it after the South Sea island discovered by the first explorer in the Starling family. Remember?

She slashes away some branches.

CRICKET (CONT'D)
It's the happiest, warmest, best place in the world.

She parts the bushes in front of her, the CAMERA SWINGS behind her and we look through the greenery and see Malagoolah from her POV. (MUSIC SWELLS SOFTLY to a LUSH, LOVELY EXOTIC MOMENT). Picture your perfect romantic lakeside hideaway: the cozy "small hotel" of your dreams. It's two stories high, made of logs, with a green lawn stretching to a perfect pier that juts out onto a calm blue-green lake. Suspended low wisps of mist give it a fairy tale look.

THREE SHOT

Cricket, Tom, Jerry looking at the picture-book haven with wonder and awe. Their long trek is over.

CLOSER

on the structure. We see our three heroes moving toward it from behind them.

CRICKET (V.O.)
Daddy'll be here any minute.
He might even be here now!
(calls)
Daddy! Daddy!

Cricket breaks into a run.

ANGLE ON THE FRONT DOOR

as Cricket runs for it, calling.

CRICKET (CONT'D)
Daddy!

She pulls the front door open revealing...AUNT FIGG, positively glowing with wickedness! (DISCORDANT, AWFUL-SOUNDING MUSIC STING!) Cricket is frozen in fear.

CRICKET
(gasping scream)

CU, FIGG

leaning down and in, pure malevolence.

AUNT FIGG
(as evil as evil can be)
There are no miracles left,
my dear.

CUT TO:

ANGLE ON JERRY

beat. He glances skyward and points.

JERRY
Oh, yeah?

CAMERA swivels to Tom who looks up.

TOM
(exactly like Muggsy)
Well, well, well...!

CU, CRICKET

looking up, eyes welling with tears of joy.

CRICKET
(intake of air, then
choking with joy)
Daddy!

CUT TO:

THE SKY

A plane zooms across the sky and off...and then suddenly zooming into our picture is Daddy, parasailing downward on a very colorful airfoil. We follow him gliding like some giant condor, and of course we recognize him from his picture in Cricket's locket and from the painting in his overseas office. (MUSIC SWELLS TRIUMPHANTLY)

CUT TO:

ANGLE ON FIGG

Stunned, horrified.

AUNT FIGG
No! No, no!

Sticking his head out from behind the front entrance behind her is Lickboot, looking upwards.

LICKBOOT
Yes! Yes, yes!

She whirls on him, puzzled.

AUNT FIGG
B-but how?

ANOTHER ANGLE

LICKBOOT
He would have found out anyway.

Her eyes widen in realization of the unthinkable.

AUNT FIGG
You told him!!!

ON LICKBOOT

A lawyer's smile.

LICKBOOT
In law school it's called covering your fanny, fanny, fanny.

WHAM! He gets whacked hard over the head by Figg's umbrella and drops, kayoed.

ANGLE ON DADDY

Sailing in and landing perfectly on the lawn, instantly dropping the parafoil apparatus behind him, tossing his helmet away and running toward Cricket.

WIDER ANGLE

Cricket and Daddy running toward each other and meeting in a magical embrace. (MUSIC: SWELLS TO GRAND CLIMAX)

CLOSE ON CRICKET AND DADDY

He's hugging her to him tightly.

DADDY STARLING
I'll never leave you alone again, Cricket darling!
Ever. Ever. Ever. I promise!

ANGLE ON FIGG

running, calling.

AUNT FIGG
Ferdinand! The car!

ANGLE ON FERDY

coming to attention as he hears:

AUNT FIGG (O.S.)
The car! The car!

Ferdy's legs churn and he and his skateboard zoom toward the car.

CUT TO:

TOM

snatching a fishing pole braced against the side of the cabin. He makes a quick cast...

CUT TO:

FERDY

going really fast. The fishing hook flies in from behind and catches on the back of the skateboard and the line goes tight, yanking it backwards and dislodging Ferdy who keeps flying forward o.s. head first!

ANGLE ON THE CAR - PAN

Ferdy sails in <u>under</u> the car from the rear and out under the front. He lands on the ground and skids downward on his belly over rocks, gravel, cactus, small pines, et. al

FERDY
Ooo! Ow! Waah! Ow! Yipe!
Whoa! Yah! (etc.)

ANGLE ON FIGG

Running fast toward the car. She trips over the fishing line and falls forward landing in a bellyflop on the incoming skateboard! This propels it forward, fast, down the hill, with <u>her</u> on it.

ANGLE ON TOM AND JERRY

Tom is still holding the casting rod and the line is paying out fast. Jerry snips the line with scissors.

CUT TO:

FIGG

bellywhopping down the rocky mountain road on the skateboard. She collides with Ferdy (WHOMP!) who spins in the air and lands lands on her back! The two of them disappear down the rocky hill off into the distance.

AUNT FIGG
(her patented loud wailing cry
--this time trailing off
forever)

WIPE TO:

EXT. THE MANSION - DAY

Cricket with Muggsy. They're right outside the front door.

CRICKET
Are you sure you won't stay?

MUGGSY
Nah. You know us. The open road
and a million new tomorrows.

CLOSE ON FRANKIE

on Muggsy's nose.

FRANKIE
And a pal to share 'em with...

BOTH
(singing in harmony)
"The only way to make it
Is to make it with a
friend..."

They wave to Tom and Jerry

ANGLE ON TOM AND JERRY

BOTH (O.S.)
(singing, cont'd)
"So take his hand and shake it
And be buddies to the end..."

They wave o.s. to Muggsy and Frankie... and they shake hands with each other. --And then to make it perfectly clear that they mean it this time, they bring out their other hands (the ones they earlier hid with their fingers crossed) --and they wave with those hands to Muggsy and Frankie...

ANGLE ON MUGGSY

MUGGSY
Well, well, well! --See ya, kids.

VERY CLOSE ON FRANKIE

FRANKIE
Yeah... We'll drop back again
someday... maybe.

WIDER ANGLE

They turn and go as the MUSIC to their FRIENDSHIP SONG plays behind them....

ANGLE ON FRANKIE

on Muggsy's nose, looking up as Muggsy walks down the driveway...

FRANKIE
Y'know, Muggsy, sometimes maybe fairy tales do come true.

Muggsy's eyes begin filling up.

MUGGSY
Maybe. Sometimes.

WIDER ANGLE

From behind them as they go off. Muggsy blows his nose into a handkerchief. We HEAR FRANKIE shout:

FRANKIE
Hey!!!

LONG SHOT

from behind as Muggsy continues off down the driveway...

MUGGSY
Oh. Sorry.

CUT TO:

INT. THE MANSION - DAY

Wide shot. Cricket and Daddy stand at the base of the stairway. Tom and Jerry are in front of them. Cricket gestures to the whole place.

CRICKET
Tom... Jerry... Welcome to your new home!

And Cricket and Daddy turn to go off..

ANGLE ON JERRY

His eyes light up at something he sees o.s. and he zips to it. It is a mousehole with an elegant paneled door, just like the doors on the mansion. Wow!

WIDER ANGLE

Tom leans in and gestures for Jerry to enter. Jerry is surprised and pleased at Tom's friendliness. He waves to Tom and opens the door (which opens outward) and enters his new mousehole. Jerry's o.s. for just a beat when Tom pushes a mousetrap into the hole and closes the door.

ANOTHER ANGLE

Tom puts his ear up to the mousehole door and waits with gleeful anticipation. We PAN BACK along Tom's body, past the very tip of his tail which is twiching back and forth as cat's tails do and we STOP just behind it at the baseboard. The baseboard levers up, like a secret entrance, and Jerry comes out, pushing the mousetrap right under the tip of Tom's twitching tail.

CUT TO:

TOM

leaning in, waiting at Jerry's door. Suddenly an o.s. SNAP!!!! (SFX) And Tom does a huge pain take and goes shooting up and o.s.

ANOTHER ANGLE

(MUSIC PLAYS THE TITLE THEME) --Jerry comes zipping by the screen. Tom comes zipping by the screen. Jerry comes around a corner and BIG into screen followed right behind him by Tom, also BIG, his hands ready to grab Jerry who is smiling right into CAMERA...and we FREEZE FRAME and...

FADE TO BLACK

THE END